

TEN CENTS

# VARIETY

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FEBRUARY 6, 1909.

PRICE TEN CENTS.



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**FEB. 8 - STAR, NEWFOUNDLAND**

# ALICE LLOYD

*The Ideal DAINTEE Chanteuse*

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# GRACE EDMOND

PRIMA DONNA SOUBRETTE, ON TOUR

TITLE ROLE IN "A STUBBORN CINDERELLA"

When answering advertisements kindly mention VARIETY.

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## NEW PATENTS OPEN THE WAY FOR AMERICAN INDEPENDENTS

**Columbia Phonograph Co. Has Non-Infringing Camera and Projecting Machine, and Will Probably Turn Big Plant Over to Film Production.**

The "independent" movement in the moving picture industry took on a tremendous impetus this week when the news leaked out that the Columbia Phonograph Co. had acquired ownership of the Bianci patents covering a non-infringing film camera and projecting machine.

This in effect assures the continuance of independent film production in the American field and sets up powerful opposition to the Motion Picture Patents Co., which was believed to be in almost undisputed possession of the trade through its patents, reinforced by an iron-clad organization of the trade.

More than this, it is generally understood among film men that the Columbia people (who really represent the American Graphophone Co., a \$1,600,000 corporation engaged in the manufacture of phonograph machines and records) will very shortly announce its entrance into the business of making films as well as licensing other manufacturers.

From which general summary of the week's developments it must appear that instead of being thoroughly regulated, the trade is likely to be thrown back into its old chaotic condition.

Vice-President Cromlin, of the Columbia Co., was approached by a VARIETY representative this week for a statement as to the above reports.

"We have not come to a decision as to our future course," he said. He did not deny any detail of the above, but declared that if the information were given publicity it was "without his authority."

The Columbia move monopolized the attention of the Patents Co. concerns. The Bianci patents belonged formerly to a man of that name who had been in the employ of the American Graphophone Co., but who later left the phonograph business and devoted himself to perfecting a camera and projecting apparatus. When

(Continued on page 12.)

### ANDREW MACK WANTS \$2,500.

According to current report, \$2,500 weekly will tempt Andrew Mack into vaudeville. Nothing else will, say the agents who have interviewed Mr. Mack.

Mr. Mack is playing at the Metropolis this week in "Sergeant Devil Mc'Ar."

### MRS. POTTER "LAYED OFF."

Boston, Feb. 4.

Mrs. Brown Potter did the nicest little "flop" at the Orpheum Monday afternoon one could hope to see in a hundred years. Had she been anyone else than a society matron gamboling in vaudeville at \$2,500 weekly, there would have been a new face behind the footlights in her place on Monday evening.

Mrs. Potter has been announced to hold over next week, but Mrs. Potter will "lay off" probably indefinitely as far as further time for her on the Morris Circuit is concerned.

This is the first engagement of Mrs. Potter's outside New York since her return to America. She was imported by William Morris for ten weeks at \$2,500 weekly. Mrs. Potter has played three of them up to date.

The American vaudeville engagement was a speculation on the part of Morris. It has cost him up to now \$7,500 net.

### FISKE O'HARA GETS OPENING.

Quick work was accomplished this week when Fiske O'Hara, the tenor, announced his debut in vaudeville. William L. Lykens, the agent, immediately procured memos. of dates from Percy G. Williams, who suggested that Mr. O'Hara first appear out of New York for a week, which he will do commencing Feb 22 at the Garrick, Wilmington.

Mr. O'Hara will have a sketch, "Captain Barry," written by Crane Wilbur. Five people are in the company. It is a large scenic production.

### MORRIS ON WAY BACK.

Seattle, Wash., Feb. 4.

William Morris, the Independent vaudeville manager, left Tuesday night for Chicago, after several long consultations with Alexander Pantages.

It is not certain whether Pantages accompanies Morris upon his return trip.

Messrs. Beck and Casey leave to-night for New York. They will stop off at Salt Lake City, Denver, Omaha and Chicago before reaching there.

Before leaving Mr. Morris said: "This part of the United States is a prize country, and we expect to fly Independent banners hereabouts before next October."

San Francisco, Feb. 4.

A conference was held yesterday with Morris Meyerfeld, Jr., Martin Beck, Pat Casey and Melvin Winstock, the Pantages legal representative, present. What transpired is not known.

A wire was sent to Alexander Pantages to attend, but he answered unable to come through illness of wife. Mr. Winstock enjoys confidential relations with Pantages to an unlimited degree.

Another conference is to be held to-day, at which the above men, with William Morris and John W. Considine added, are to attend. Mr. Morris is expected here from Seattle.

Chicago, Feb. 4.

William Morris is due to arrive in Chicago on Saturday next. He comes here direct from Seattle.

Los Angeles, Cal., Feb. 4.

Martin Beck, Morris Meyerfeld, Jr., Pat Casey and John W. Considine met here on Jan. 31 and held a long conference.

### SEYMOUR HICKS'S \$1,500.

London, Jan. 25.

Seymour Hicks and his wife, Ellaine Terriss, will not continue in vaudeville together, where Mr. Hicks has been in receipt of \$1,500 weekly for the joint engagement.

Miss Terriss retires from the turn to originate a part in a forthcoming production. Mr. Hicks has added Rosina Dare to his billing, and they will plod along with a few girls behind them. The act will be at the Coliseum next week.

### THE GOODWINS HOVERING.

The Goodwins (Mr. and Mrs. Nat) are watching the dangling lines of vaudeville bait held before them principally by M. S. Bentham, who has been in communication with both Mr. Goodwin and Edna Goodrich (Mrs. Goodwin) since the recently married couple located at a winter resort in California.

Mr. Bentham has been wiring long and often, having submitted \$3,500 weekly as the figure for a joint vaudeville appearance. The details are still pending, although there has been a tangible turn to the negotiations through Miss Goodrich asking Bentham by wire what offer can be made for her individual services.

About \$1,000 weekly may be the figure placed for Miss Goodrich, and if acceptable, it is expected Nat will drop in after the contracts for his time and time for his wife have been settled upon.

For a matter of two years now, Bentham has been after Mr. Goodwin to play vaudeville. He seems closer to it at present than at any time during the past.

### SAHARET IN MARCH.

After an absence from the American stage of some years, Saharet, the dancer, will reach New York in time to play in a Morris Circuit house on March 15.

Saharet is just now in London. She has traveled all over the European map since leaving the metropolis. Ike Rose, Saharet's husband, is expected to return with her.

### BARNES CAPTURES STRING.

Chicago, Feb. 4.

Fred M. Barnes for the Independent Booking Agency has secured the string of S. Morton Cohn's smaller houses located at Reno, Goldfield, Oakland, San Francisco, Portland, Tacoma and Seattle. The I. B. A. will commence to place acts for this time on March 1. On April 1 the Cohn houses at Butte and Spokane will be added.

### BEST SHOW YET.

Chicago, Feb. 4.

The bill at the American Music Hall this week is the best of the three so far presented. The attendance has been extremely heavy.



## SAVOY OPENS ON TIME.

Atlantic City, Feb. 4.

Comstock & Gest's Savoy Theatre opened Monday on time to the minute with a vaudeville show headed by Lamberti.

The house was packed at the night show. Admission was from 10 to 50 cents. Two hundred people were counted the same evening in the opposition house on Young's Pier. Business at the Savoy has kept up. Both the bill and the new vaudeville policy of the theatre were voted as the correct thing by the natives. The local press has been unusually cordial in its greetings to the venture.

The Savoy is booked by Wesley & Pincus, of New York. Two shows weekly are given, the house exchanging bills with the Family, Chester, Pa. The two opening programs in both were: Lamberti, Edwin Forsberg and Co., Lou Anger, Eugene Trio, The Boldens, Sam Alexander and his tiger "Nero," Unita and Paul, Hutchinson and Bainbridge, Nellie Burt, "Telegraph Four" and "Hoopville."

Trouble was looked for during the first shows, due to the bitter feeling existing between the opposition managements. Nothing of moment occurred.

With Lamberti, the feature of the Savoy show, came a story of an attempt to whisk him out of the Savoy bill by the opposition through its agency, the United Booking Offices.

Upon the granting of the United franchise for Atlantic City to the Young's Pier Theatre, the United claiming the one for this town previously given to Comstock & Gest had lapsed, Wesley & Pincus, who were then booking through the United Offices, were informed to either sever their connection with the agency or the Savoy.

The agents elected to remain with the Savoy, leaving the United Offices, which then declared the Savoy "opposition," and started to "steal" its headliner, Lamberti.

He was notified by wire not to play the Savoy, and when this reached Wesley & Pincus, the agents informed the United Booking Offices that unless Lamberti appeared as the headliner at the Savoy on Monday, Franklin and Green, a Wesley & Pincus act, billed as the feature at the Percy G. Williams Greenpoint Theatre for this week, would play the American (Morris), New York, instead, in the same position.

This happened last Saturday while Franklin and Green were at Shea's, Buffalo. Burt Green was approached in that house by a messenger telephoned to by the United, and asked if he intended to fulfill the act's engagement at Greenpoint. Mr. Green replied that Franklin and Green were booked by Wesley & Pincus and would play wherever their agents told them to. This squelched the attempt to "pull out Lamberti from Atlantic City."

At the Morris office last Saturday it was said that Franklin and Green had been proffered to them and Wesley & Pincus were told they could play at the American as the headliner, with a contract for twelve weeks to follow. Franklin and Green's salary, had they appeared upon the Morris time, would have been \$1,000.

Lamberti was placed upon the Morris Circuit through Wesley & Pincus this week, opening at the Lincoln Square, New York, next Monday.

## PENN'S FUTURE DOUBTFUL.

Philadelphia, Feb. 4.

What may be the opening wedge for the second invasion of this city by William Morris was the securing by lease of the William Penn Theatre in West Philadelphia. Title was given last week to a corporation in which W. W. Miller, Gustave Muller and other stockholders in the Girard Avenue Improvement Company are interested. Mr. Miller is of the firm of Miller & Kaufman, who have the Girard Avenue Theatre, a popular price house and Forepaugh's, now running moving pictures and vaudeville. It was in the later house that Morris tried his initial vaudeville venture this season.

It is understood that the new lessees of the William Penn satisfied P. Hurley, the builder, who has first claim on the theatre, and the several sub-contractors with a second mortgage with an agreement to have the theatre finished and opened by next September. It is also reported that Stair & Havlin will furnish the bookings.

The William Penn is one of the theatres William Morris includes in the list of houses in which he will play vaudeville next season, and it would cause no surprise if an agreement were reached to this end before the house is thrown open to the public.

## BERNSTEIN PUTS IT OVER.

Boston, Feb. 4.

He said he would do it and he has. Freeman Bernstein, the Boy with the Oil, recovered judgment this week for \$610 in the suit brought about through the disbanding of "The Cash Girl," in which May Ward was the "girl."

Tom J. Barry, Boston's theatrical lawyer, represented the Bernstein side. The properties and costumes of the show are held here by an attachment, and to prevent a possible mishap when the sale occurs under the judgment there will be another suit started now for \$1,800 as a protective measure. After that Miss Ward may be "The Cash Girl" again.

## KEENEY'S REPORTED CHANGE.

It was reported on Wednesday that Frank A. Keeney's Theatre, Brooklyn, would leave the United Booking Offices and, commencing Monday, Feb. 15, change the policy to "10-20" vaudeville, booking through Ed Gallagher, who has taken offices at 1440 Broadway.

Keeney's, Brooklyn, has been opposed by the Fulton, booked by William Morris. The theatres are but a short distance apart.

## BENEFIT IS FOR CHARITY FUND.

Chicago, Feb. 4.

All members of the White Rats who will play in Chicago for the week commencing Sunday, February 28, are requested to communicate with Bobby Gaylor in the Chicago Opera House Block. Mr. Gaylor is the official representative of the Rats here.

Preparations are going forward for the benefit to be held at the Grand Opera House on that date, and Mr. Gaylor is desirous of reaching volunteers who will be in the city. The benefit is in aid of the Charity Fund, not for a club house in Chicago, as erroneously reported.

## WOODS' "DREAMLAND" SPECTACLE.

"Dreamland," Coney Island, which will be under the management of Sam W. Gumpertz the coming summer, will hold an immense spectacular production to be presented in the "Dreamland" enclosure by Al H. Woods.

Two hundred more people will be engaged to open in what was "The End of the World" building last season.

## BIG BANQUET TO FOGERTY.

One of the largest banquets in Brooklyn's social history, and a unique compliment in the annals of vaudeville to one of its artists, was tendered Frank Fogerty, the "Ain't I Right Boys?" monologist, at the Academy of Music, on Tuesday evening last.

The dinner was gotten up by Mr. Fogerty's legions of admirers on both sides of the big Bridge. Four hundred and eighty of the best-known men in all walks of life sat down to the heavily laden tables, with Mr. Fogerty the guest of honor.

The tickets to the banquet were \$5 a plate. There was no surplus. An honorary committee of 100 told the caterer to "go the limit," and the "plate price" was set to keep out a mob.

## FINEST OUTSIDE CHICAGO.

Joliet, Ill., Feb. 4.

At six p. m. Tuesday afternoon the final papers were signed which insures Bloomington the finest theatre outside Chicago there will be in the State. The new house will have a seating capacity of 1,500. Architect Pitmore, who designed the Majestic, Chicago, will draw the plans for the Bloomington building.

Max Goldberg, manager of the Grand, this city, will be the sole owner and manager of the new house.

## "HAVANA" COMING TO CASINO.

On Monday "Havana" and James T. Powers will open at the New York Casino. It is a musical play in three acts, written by Geo. Grossman, Jr., with lyrics by Adrian Rose and George Arthurs.

In the support are Mlle. Courtenay, Ernest Lambert, William Pruette and Suzanne Willis.

Eddie Foy and "Mr. Hamlet of Broadway" leave the Casino to-night (Saturday), going to the Lyric, Philadelphia, which house "Havana" is leaving.

## GALLAGHER &amp; WOOD SEPARATE.

Ed. Gallagher and Joe Wood have amicably agreed to separate. Gallagher, who has won a considerable degree of success as a producer of comedy acts, proposes to embark in a new venture. He will set up offices and devote himself to searching out and developing new material. Selecting promising acts on the smaller time, he will suggest improvements and work out new vehicles where it seems advisable, taking personal direction of these turns and seeking time for them on the important circuits.

Upon the dissolution of the firm Gallagher sold out his interest in the business. The consideration was not made public. It was said this week that M. R. Sheedy, the New England manager, had become interested in the business with Wood.

## BARNES SETS HIS FIGURE.

Besides figuring out a vaudeville specialty which can entertain an audience, Stuart Barnes, the singing monologist, can also figure the value of it.

There have been reports that the William Morris office has offered Mr. Barnes contracts for all of next season. Mr. Barnes is said to have communicated that information to his agent, Geo. Homans, who delivered it to the United, on which time Mr. Barnes is at present traveling.

Someone in the United called up Barnes on the telephone, asking him to call, but the monologist replied he was busy playing in theatres, and his agent would have to attend to his business matters; but, says the report, Mr. Barnes added that any offer for next season must include a weekly salary of \$400 for himself, as, said Mr. Barnes, his agent, Geo. Homans had told him (Barnes) that owing to some "split-commission" thing about which he (Barnes) knew very little, Mr. Homans claimed he could no longer afford to give Mr. Barnes his attention on a commission basis; and, continued Mr. Barnes, as he considered Mr. Homans a very good business man, and as he (Barnes) expected to have a great deal of business next season for Mr. Homans to look after, he (Barnes) had engaged Mr. Homans on a salary as his business manager, and as Mr. Homans' services were expensive, he (Mr. Barnes) felt compelled to increase his weekly salary \$100 to pay his agent as business manager.

But, said Mr. Barnes, as he did not know anything about "split-commissions" he (Barnes) was exceedingly well satisfied with the arrangement, and would the United kindly excuse him from further conversation as he (Barnes) had to go to London in May to work eight weeks, and would the United continue the negotiations with his business manager, Mr. Homans?

The illustrated example is thusly:  
A business manager with commission split ..... \$400 weekly  
An agent with commission (no split) ..... 300 weekly

Increased cost in salary.... \$100

"Grand scheme, that 'split' thing," said a manager this week with a house which can play to \$4,800 gross on the week, when he heard about Mr. Barnes.

## KILLED IN HOLD-UP.

Chicago, Feb. 4.

As a result of a blow received from a highwayman, who held up Charles Frosto (Frosto and Weyman) in this town a few weeks ago, Frosto died at St. Luke's Hospital, where he was taken after the assault.

The deceased leaves a mother, four sisters and two brothers. One of his sisters is Madelyn Marshall. The remains have been removed to Fairbault, Minn., for interment.

## FANNY RICE'S SHOW CLOSES.

Rochester, Feb. 4.

Fanny Rice's show will close in this city Saturday night, and Miss Rice will return to vaudeville for the remainder of the season.

She has authorized Louis Pincus, of New York, to make the necessary arrangements.





#### A SAN FRANCISCO GUESS.

San Francisco, Feb. 4.

There is a "guess" sailing through the air that if William Morris enters San Francisco as "opposition" he is very apt to do so through the National as one house anyway. Jim Jeffries is nearing the end of his three weeks' run at the National. In the face of an increased admission scale, the theatre has capacity continuously.

Only recently it was stated in the city that Mr. Grauman had "tied up" with the White Rats for a Pacific Coast branch of the Rats agency, but there is reported to be a condition attached to this that Grauman must fulfill within a specified time before the deal will be consummated.

#### REVIVING "THE GEEZER."

Chicago, Feb. 4.

Two companies of "The Geezer of Geck" will be organized soon by Will J. Block, who owns the property and produced it in Chicago several years ago with Dave Lewis and others in the cast.

Mr. Block says he will send one company to the coast, and if possible, make a revival in Chicago with the original company.

Huxter Bros., foreign jumpers, open on the Morris time Feb. 16.

#### WANTS A "BLONDE TYPEWRITER."

Denver, Feb. 4.

If Hazel Robinson, one of Gus Edwards' "Blonde Typewriters," playing at the Orpheum this week, doesn't look out, she is going to be married. Perhaps Miss Robinson doesn't object. Her suitor is a brother of Melville Ellis. His home is in San Francisco, where he deals in automobiles.

Since the "Blondes" played on the coast, Mr. Ellis has been pursuing the act, and his avowed intention is to change Miss Robinson's name.

Next week the girls will play at the Majestic, Chicago. Miss Robinson will go along; also Mr. Ellis. The young woman hails from Marion, Ind., and it may be that a marriage will come off at Marion next week.

#### "A BROKEN IDOL" COMING.

Chicago, Feb. 4.

"A Broken Idol," the successful musical comedy now playing at the Whitney Opera House, will invade New York soon to test its drawing power on Broadway.

The Whitney gave New York "A Knight For a Day" and "Three Twins."

Richard Carle's new musical piece "Boys and Girls" will succeed "A Broken Idol" at the Whitney Opera House in about five weeks. The company will be headed by Ed. Garvie.

#### BARRY AND FAY BOOKED.

"Barry and Fay" will headline a vaudeville program in New York City within a month, or at least that billing can be raised if Lydia Barry and Elsie Fay agree to the proposal of William Hammerstein.

Mr. Hammerstein has offered to headline the new act for the week of March 8 at the Victoria, the first regular engagement in which the two daughters of the famous comedians will appear together.

M. S. Bentham is looking after the booking interests of the couple. Geo. Felix will be the manager of the act. The final settlement for the Hammerstein engagement is dependent solely upon the money figure, it is said.

#### A COUPLE OF BALLS.

There will be two masque balls given by the White Rats during March. The New York affair will take place at Terrace Garden, on March 19, the date having been changed from St. Patrick's Day, the Garden not being available then. Tickets will be \$1, including "all," even to hat checks.

On March 3, at the Sherman House, Chicago, the Rats in the west will have a masquerade of their own.

Geo. Whiting and the Clark Sisters did not report at the American Monday.

#### LAURENCE IRVING SAILING.

Leaving Liverpool on February 17, Laurence Irving and his wife, Mabel Hackney, with their company, will embark for New York, where they are to appear in a sketch upon the Morris Circuit, opening at the Lincoln Square about March 1. Mr. Irving is the son of the late Sir Henry Irving.

#### ALICE LLOYD IN CHICAGO.

Chicago, Feb. 4.

Alice Lloyd will headline the Majestic bill next week, having been called from her vacation at Mt. Clemens. On Feb. 15, Miss Lloyd goes to St. Louis, returning to the Olympic in this city Feb. 22.

The McNaughtons will appear on the same bills.

#### ARNOLD DALY AGAIN.

Chicago, Feb. 4.

"The Pickpockets" will close here. Arnold Daly, the star of it, has already informed his agent, M. S. Bentham, in New York, he will re-enter vaudeville Feb. 8 if an opening is secured.

Mr. Daly's reappearance may be a week later. It is said he has a new sketch.

J. H. Remick & Co. opened a new store for the retailing of sheet music in Philadelphia this week.

# CHICAGO'S CENTRE FOR THE DISPOSAL OF "LIFTED STUFF"

The "Chicago Manuscript Co." Through Alexander Byers, Proprietor, Will Sell Anything Yet Produced; Says "Vaudeville Looks Good" and is Going Into It More Extensively--Some Advice on Copyrights by an Expert From the Wrong Side.

Chicago, Feb. 4.

A VARIETY representative called upon Alexander Byers, dramatic pirate extraordinary under the innocent caption of "Chicago Manuscript Company" in his dingy offices at 144 La Salle Street. Mr. Byers, as it known, can drive a six cylinder tonneau apparently through the crevices of the United States Copyright Laws without scraping the footboard. He can furnish the manuscript of any dramatic production, musical, vaudeville, blackface act, monologue, or first part or afterpiece in captivity, for a consideration, which varies according to the accessibility of the objective point. In justice to Mr. Byers, he makes no bones about his business. His thievery is cheerfully brazen.

"My business is piracy, pure and simple," explained Mr. Byers, in ready response to the first interrogation. "My catalogs explain themselves. Most of my trade is in the catalog on hand. I have in my possession the manuscripts of practically every play or playlet which has achieved any success. How did I get them? Oh, there are various sources. For instance, an actor has a manuscript in his possession. He is broke. He comes to me, and I buy it from him. So you see it is a purely legitimate transaction." (Fagan did a "legitimate" business in about the same way.)

"There are many other sources," he continued. "Often authors come to me with their manuscripts, even before they have been produced. There are a thousand and one ways in which I can gain possession of a manuscript. I am established and known, and as a general rule, I don't go after my stuff. It comes after me. There is always a leak somewhere, even in the best regulated shows. I deal chiefly in dramatic shows. I don't do much in vaudeville sketches; while musical shows are too difficult to handle. The music is a nuisance."

Byers said this with the honest candor of a second story man who regrets he can't cart away the cook stove because it's too heavy.

"Suppose I should come to you, Mr. Byers, he was asked, "and asked for the manuscript of 'The Prince of To-night.' (A new musical comedy to open at the Princess next week.) Could I get it?"

"I guess so," he replied, "for a fifty dollar note or so: I might fall down on the attempt, but I'd make a good try at it, anyhow. But such orders are the exception. Of course, we try to fill them and satisfy the wants of our patrons. 'No,' he went on, in response to a question, "I would hardly send a stenographer to the show and take it down in shorthand. That would be too impractical, or dangerous rather. I would find some bet-

ter way. As I said before, there is always a leak somewhere."

"Trouble? Yes. I've been in a good number of law suits; some I've won, some I've lost, but most have been draws."

"Draw" was subsequently defined as continuances, in which event the merry "lifting" went on.

"The profession doesn't understand my point of view," Byers continued. "The copyright laws are to blame, not me. The copyright law, as it stands, protects anything that is published. But compositions for the stage are seldom if ever published; the typewritten manuscript sent to Washington provides no protection. If they took the trouble to have their stuff printed and copyrighted, I wouldn't touch it. I believe that copyrights are an injustice to the public. An author writes something; but whatever he writes, he is more or less inspired by what has been written before him; and furthermore the public is entitled to the benefits of his brain, in as much as the public, or society rather, inspired it. So I am doing the public a favor by placing at their disposal works which would otherwise be restricted."

By the same logic a pickpocket is a public benefactor for stealing a purse and putting the money into circulation.

"I notice you advertise 'Paid in Full.'"

"Not the same one," he confided. "We have a number of such titles, affixed to entirely different plays. Some entirely different and some partially so."

"Did you ever handle 'The Merry Widow?'"

"Yes," he replied.

"How about the vaudeville sketches you advertise? I notice one of Porter J. White's in the list: another of George Ade's? How did you procure them?"

"We haven't some of them," he admitted, "but we can get them if necessary. We stick in a good many names of established vaudeville acts as an advertising dodge, when we haven't the 'scripts' on hand. You see our vaudeville trade isn't very well developed, but I expect to pay more attention to that class of business, as there's money in it."

(This with the bland equanimity of a second story man who had discovered a new street without a cop on it.)

"Of course, one trouble we have with vaudeville sketches, as far as well-known acts are concerned, is the trouble in playing them. For instance if a man bought a well-known author's sketch from me and tried to play it at the Majestic they would call him for it. But with dramatic shows it's different. They are more lax. And law is an expensive luxury. If you have a successful show in New York or Chicago and it's being produced by somebody in Seattle, it's pretty hard for you to stop him, isn't it? Speaking of New

York, that's where I get most of my catalog. I am in touch with scores of people there who get me everything right off the press, figuratively speaking. Oh, yes, I have correspondents in other cities, too.

"Returning to the idea of going out to get stuff, it's bad business policy. I wait for the stuff to come to me, and it all comes, sooner or later. If I went out after it, I'd have to pay their figure. When they come to me I buy it at mine. That's business. But it's all legitimate. (Byers laid great stress on this point.)

"I guess that about explains everything. Besides I've got a man waiting in the office"—(interview held in the hallway) "and I see some ready money: so you'll have to excuse me. Drop in again. Good day."

Byers is an elderly man, approximately of the vintage of '49. He reminds one of Tom Lawson's description of Henry H. Rogers, the cleverest and shiftest of the Standard Oil crowd. Byers' offices are small and dingy. Several stenographers are always at work, hammering out abstracted scripts and pilfered parts. The firm issues several catalogs, wherein are listed some of the latest dramatic and vaudeville successes. They sell at from \$2 to \$10. No failures are handled. Appending each list is the naive (or knave) comment, "If you don't see what you want, ask for it." Or words to that effect, which explains everything.

Some of the sketches, advertised by Byers for \$2, now playing in vaudeville are "The Operator," "The Visitor," "A Tale of a Turkey," "The Girl From Yonkers," "A French Marriage," "A New Year's Dream," "A Passing Fancy," "A Touch of Nature," "Dropping a Hint," "His Wife's Hero," "Supper for Two," "The Georgia Minstrels," "The Half Way House," "Adam, the Second," "The Chorus Lady," "Waterloo," "The Littlest Girl," "Marse Covington," "Number 973," "Pat and the Genii."

Fred J. Beaman, the author of "The Girl From Yonkers," at present played by Devlin and Ellwood, had his attention attracted to the Past Master of the Order of Grand Coppers by a team purchasing the manuscript of the sketch from him for \$2. Another of Mr. Beaman's pieces, "Thomas and Tom" is also advertised at the Bureau of Lifts.

## OLYMPIC; ALL VAUDEVILLE.

Chicago, Feb. 4.

Commencing next Monday the Olympic Music Hall will revert to its former policy—vaudeville. The musical comedy idea has been abandoned by Manager Murock. It is said that the scarcity of good material is the cause. Lew Sully's "Frenzied Frolics" is the second piece staged by the company.

"A Little Sister of the Rich," Irving B. Lee's satire, which was the first, will be given as a vaudeville act at the Majestic next week, with McKay and Cantwell, Gus Weinberg, Catherine Rowe Palmer and some of the other members of the Olympic company. The piece will then be sent over the circuit as a headline act under its present name.

M. H. Rose, the attorney for the Pat Rooney Co., this week obtained a dismissal of an action brought against his client in the Municipal Court by Cal Dix for breach of contract in employment.

## STOPS EVA TANGUAY'S RUN.

On Monday Eva Tanguay will top the Keith program at Boston instead of holding over in that position at the Keith-Proctor's 125th Street Theatre.

Tuesday Carl Lothrop, manager of Keith's, Boston, discovered the easiest way to fill up his program for next week was to grab off Miss Tanguay, which he accordingly did to the loudly expressed chagrin of the 125th Street manager. Since then the director of the uptown theatre has worked in another wrinkle from thinking.

Miss Tanguay has been cleaning out the ticket racks in the box office long before the curtain has gone up on each show this week, and the lively one was scheduled for a run uptown, but "opposition towns" like Boston have first call in emergencies.

Tuesday evening a young man in the gallery started an argument with Eva, who stopped her performance long enough to pass back a suitable reply.

Before leaving New York, Miss Tanguay finally rejected an offer of several thousands of dollars made her for the publishing rights to "A Hundred Loves," which the bubble in skirts has written, and it will be placed on sale in book form.

Regardless of what anyone may think of Eva's novel after reading it, they will have to admit that if the book is written in the same vein the title was selected, the second edition will have to be run off in a hurry.

## ANOTHER TANGUAY WEST.

Chicago, Feb. 4.

At the Essex, a small place in the suburbs of Chicago, there is appearing this week Helen Tanguay, the only one of that name known on the stage besides Eva. But it's a long jump from the Essex to Broadway.

## LUBIN WANTS STATE STREET.

Trenton, Feb. 4.

Siegmund Lubin, the Philadelphia moving picture operator, is understood to have made an attractive offer for a lease on the State Street Theatre here. He wants to turn it into a modern picture house, modeled on the policy of his big Twelfth Street Theatre in Philadelphia. The owners of the property have not decided whether or not to accept the Lubin offer. The house has been playing Stair & Havlin attractions.

## OUT—"SALOMES" "SALOMERS."

Chicago, Feb. 4.

Paul Goudron says he discovered a "Salome" dancer who will revolutionize the "Salomers." He is offering her to out of town managers and expects to book her up for the balance of the season. This is the first time a "Salome" dancer has been booked in the provinces of the middle west in vaudeville theatres.

She will be billed as "Joyce Grey," which Mr. Goudron says is her real name.

Al Reeves is playing with his company at Hyde & Behman's Star and Garter, Chicago, this week.

Geo. P. Murphy has been engaged by the Leffler-Bratton Co. for a term of years to originate characters in the productions of the firm.

# VARIETY

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Incognito holds over at the American.

Amelia Bingham "lays off" next week.

"The Futurity Winner" opened in Paris  
Monday.

Loney Haskell commences regularly on  
Monday.

Macy and Hall left for England last  
Saturday.

Tom Waters opens in Chicago April 5.  
That's booking ahead some.

The Kellinos sailed Wednesday. They  
open at the Hippodrome, London.

Schrode and Mulvey are booked until  
Sept. 3, 1910. Jenie Jacobs put it over.

Jonathan Keefe, the "rube," with his  
wife, will return to vaudeville in an act.

Rajah holds over at Hammerstein's  
next week, the fourth. Jeff De Angelis  
tops the bill.

The Magnani Family, "Musical Barbers,"  
return to this side in time to play for  
Morris during the month.

Alf Loyal, with his dog, leaves the New  
York Hippodrome to play the Morris Cir-  
cuit, commencing Feb. 15.

The Star, Scranton, will be booked  
through the Morris office commencing  
Monday. Six acts are used.

H. Vivian Nies and Annie Vivian Nies  
were divorced in Chicago on Jan. 27. Both  
the parties are sharpshooters.

J. W. Winton, the ventriloquist, will  
probably return over here on the Morris  
time. He is now in Australia.

Ryan and Richfield have received their  
latest sketch of the "Haggerty" series. It  
is named "Mag Haggerty, M. D."

Manager Schaffer, of the Victoria,  
Wheeling, W. Va., denies he has any in-  
tention of changing his booking connec-  
tion.

Marie Hartman (Mrs. Billy Smythe) re-  
joined Irwin's "Majestics" at Philadelphia  
this week, having recovered from a severe  
illness.

Campbell and Baker, the bicyclists, are  
due to open on the Morris time March 8.  
They will sail from England the latter  
part of February.

Mabel Carew will present her new act at  
Keeney's, Brooklyn, next week. Lucien  
Mesney, an Englishman, who is an imi-  
tator and pianist, will assist Miss Carew.

A big Pure Food Show will be held at  
Toledo commencing February 15. It will  
run two weeks. A large number of high  
class acts will be the entertainment fea-  
ture.

Billy Lytell will have a new musical  
comedy piece in three acts produced in  
the west shortly under the title of "The  
Girl You Know." The book is by Lytell,  
who will hold a partnership in the enter-  
prise.

Carl McCullough, the impersonator, has  
written sketches for Gertrude Dudley and  
Co., and Laura Howe, who formerly guid-  
ed some "Dresden Dolls" around the cir-  
cuits.

Frederic Schrader, of the Morris Circuit  
press department, leaves to assume the  
publicity work in connection with "The  
Queen of the Moulin Rouge" at the Circle,  
commencing February 8.

Ani Hill, with "Vanity Fair," who gives  
a gymnastic exhibition on a trapeze, will  
abandon that style of work next season  
and appear in a series of male imperson-  
ations similar to Vesta Tilley's.

The Stage Year Book is on sale in  
New York City at Paul Tausig's Steam-  
ship Agency, on East 14th Street. It is  
the annual edition of the London Stage's  
well-known and valuable book of refer-  
ence.

Emmett Corrigan, who is playing with  
Arnold Daly at the Grand Opera House

in Chicago, will return to vaudeville, open-  
ing at the Olympic Feb. 15 in a new com-  
edy sketch employing 16 people.

George H. Miner, who has been in the  
far west for a year or more, returned to  
New York last week. He left his moving  
picture interests in Los Angeles, and Globe,  
Ariz., in the hands of a representative.

Lindt, the impersonator, had his origi-  
nal contract over the Sullivan-Considine  
Circuit extended ten weeks. "Buster  
Brown" will play five weeks longer on  
the same time than first was agreed upon.

The Elinore Sisters have been offered  
next season by the Morris office. A rumor  
says that the Sisters may separate by  
that time, Kate and Sam Williams, her  
husband, framing up an act for them  
selves.

Lillian Lee will show her new act at  
Dockstader's Garrick, Wilmington, Feb.  
15. There is said to be a little story  
about how Miss Lee has been so success-  
ful thus far in not securing an engage-  
ment.

Jolly and Wild have reached the east,  
and opened last week at Poli's, Scrant-  
on, with the Wilmer & Vincent Circuit  
after. Reich & Plunkett did the booking.  
It is a comedy singing number, with piano  
playing.

Jack Ashby (Kelley and Ashby) will  
sail for London on Feb. 24, and next  
month will be at home in the Bath House  
Hotel, London. Mr. and Mrs. Ashby con-  
duct the hotel, giving their personal atten-  
tion to it.

Murphy and Magee, who closed with the  
Rice and Barton show last week, will go  
in vaudeville, probably in an act requir-  
ing several other people, under the man-  
agement of J. A. Sternad, of the Western  
Vaudeville Association, Chicago.

When at the Armory, Binghamton,  
Bertha Noss Russell was presented by  
William Tozier with an antique gold  
drum in miniature, over a hundred years  
old. Therese Ferns, with Miss Russell  
for two seasons, has retired, and her place  
is now taken by Frances Crosson.

Daisy Harcourt replaced Mrs. Yeamans  
at the Lyric, Newark, this week. Mrs.  
Yeamans's illness prevented her appearing,  
although a person representing himself as  
a "Christian Science practitioner" informed  
the Morris office last week Mrs. Yeamans  
would be well enough to play the engage-  
ment.

"The Naked Truth" is reported to have  
been booked on the Moss-Stoll Tour in  
England, opening during May next at the  
Coliseum, London. Harry Davenport and  
Phyllis Rankin will also head the act on  
the other side. The Marinelli office is  
understood to have been the agent in the  
transaction.

The company which will play "At the  
White House," at the American, Chicago,  
next week will be billed as "Benj. Chapin's  
Players." Mr. Chapin expects to appear  
in the piece at the Garden Theatre, New

York. He has been having a controversy  
with Henry W. Savage, the lessee of the  
theatre, over the occupancy of it, Chapin's  
contract calling for the house from Feb.  
5 to 13 inclusive.

The "Anglo-American Authors' Agency,"  
originally a London concern, with repre-  
satives in New York and Paris, has  
opened branch offices in both cities. The  
New York office, conducted by Herbert  
Thomson, is in the Marbridge Building,  
Herald Square. The agency has a very  
large assortment of sketches—both Eng-  
lish and American, produced and unplayed  
—the rights to many of which are for  
disposal.

Harry Thomson, "The Mayor of the  
Bowery," was impressed for the shows at  
the American last Sunday. In the after-  
noon Mr. Thomson delivered the following  
monolog: "Ladies and Gentlemen: I wish  
to thank the management for giving me  
this opportunity, and I thank you for  
being here, but on account of the Sunday  
laws, I ask to be excused from saying any-  
thing further. I am not looking for  
trouble." Mr. Thomson did not appear in  
the evening.

Through the skilful and not uncommon  
practice of a certain booking representa-  
tive, "The Gibson Girl Review" is laying off  
in New York this week, making its head-  
quarters at the Veruna Apartments,  
Broadway and 80th Street. The attention  
of Fred Brant is respectfully directed; also  
the rest of the "liners" who eat on just  
the same as long as the cook sticks. There  
is an unverified and unbelievably rumor that  
the best little sticker of all will yet unbelt  
for a cellarette.

The barman of the cafe on the balcony  
floor of Hammerstein's sent the cashier  
downstairs Thursday night with instruc-  
tions to find Harry Mock, the superin-  
tendent, and tell him there was a cus-  
tomer. Mr. Mock got upstairs just in time  
to discover Doc Steiner paying for a drink.  
Mr. Mock says it had never happened be-  
fore and it never is expected to happen  
again. The finish of the story is that  
through the purchase Doc will not be  
shaved until next Tuesday.

After spending an evening on the frosty  
pavements in front of Hammerstein's Sun-  
day night, a shivering quartet of ticket  
speculators sought the Metropole cafe for  
cheer and warmth. While they were  
counting their gains, Walter Rosenberg  
enticed the sidewalk operators in a game  
of odd and even for \$5 a throw. Rosen-  
berg was about \$20 strong when the  
game started, but a little after 1 a. m. he  
gathered his winnings together and de-  
parted over \$200 to the good.

Some time during the week Jessie Pres-  
ton, the Scotch singing comedienne, will  
sail for her London home. Miss Preston  
has been spending a couple of weeks at  
Mt. Clemens, with her husband, who has  
been ordered to return to the other side  
by his physicians. Miss Preston has been  
obliged to decline several flattering offers  
over here through her forced departure.  
Mrs. Fred McNaughton, Miss Preston's  
sister, will accompany the singer. At  
one time the two sisters played together  
in the English halls as "The Sisters  
Preston."



**"GETTING BACK" ON RYLEY.**

When Hurtig & Seamon's "Trans-Atlantic" play the firm's 125th Street Music Hall next week, the company will be known as "The Girls of the Moulin Rouge." That title will be held to for the remainder of the season.

"The Girls of the Moulin Rouge" has been adopted for the new name through Tom W. Ryley, of "The Moulin Rouge," at the Circle, having tempted The Whirlwind Millers a dancing act formerly with the Hurtig & Seamon show, to transfer their presence to Mr. Ryley's company.

"The Trans-Atlantics" has been a standard burlesque title for several seasons under the Hurtig & Seamon banner.

The report about is that if anyone drops in to see the re-named Hurtig & Seamon show the latter end of next week, there may be noticed other resemblances to the portion of the title adopted.

After all, however, it may not be necessary for Hurtig & Seamon to formulate retaliation plans. Up to Thursday, the Millers had not joined Mr. Ryley's "Moulin Rouge" show, nor did the management or any one connected with the piece at the Circle have any information of their whereabouts.

New York and surrounding cities were scoured in a search for the absentees, who were under an iron-bound contract to open Monday last. Mr. Ryley had invested about \$800 for costumes for the pair, Miss Miller having had expensive gowns built for her while "The Trans-Atlantics" played Philadelphia.

The Circle people seemed to think the Hurtig & Seamon firm had spirited the dancers away. "The Trans-Atlantics" are at the Gayety, Hoboken, this week, and Mr. Ryley's deputies watched each performance there in the hope the missing dancers might turn up. It is said there may be another reason why the Whirlwind Millers do not care to open in New York at the present moment, although no one would be surprised to see the act back again in the fold with the show at the Music Hall next week.

**NEW ORLEANS WATCHING.**

New Orleans, Feb. 4.

The authorities are watching the burlesque shows at Greenwall's (Eastern Burlesque Wheel). The result was noted last Sunday when Harry Bryant's "Extravaganza" opened to a capacity matinee, and played to the smallest attendance at night Greenwall's has ever held.

**PAY \$200,000 FOR BURLESQUE.**

Toronto, Feb. 4.

One of the local papers finds cause for complaint in the fact that this city pays more than \$200,000 a year into the box offices of the two burlesque houses (Star and Gayety), while many of the theatres playing "highbrow" attractions do not receive the public support to which the newspaper believes they are entitled.

"Toronto is burlesque mad," complains the journal.

**"POOL" DECLARES DIVIDEND?**

A story was abroad this week that the nineteen-show pool of the Western Burlesque Wheel had declared its first dividend, each participating manager receiving \$600. The names of two managers were given as those who had received their share, but in other quarters the statement was denied.

**"THE MAJESTICS" BIG BUSINESS.**

While the reports of extraordinary business attracted by Fred Irwin's "Majestics" have been accepted as a regular occurrence on the Eastern Wheel this season, "The Majestics" gave a surprise to even its most ardent admirers when playing Hyde & Behman's Olympic, Brooklyn. Mr. Irwin placed a high-water mark in the box office of that house since its entry into the Eastern Wheel by taking down \$6,212.80 during the show's stay there of six days. The following week (last) "The Majestics" played to the limit of capacity at the Murray Hill at every performance. J. Herbert Mack, manager of the Murray Hill, added four players to the orchestra for the Irwin show's engagement; also gave Mr. Irwin whatever additional men or accessories were requested.

Contrary to a rumor about, "The Majestics" will not appear at Joe Weber's Music Hall at the close of the burlesque season.

Next week "The Majestics" play Waldman's, Newark. At the Western Wheel house, Empire, in that city, Maude Odell, the English poser, may be the extra attraction to draw against the opposition.

**EVER CHANGING.**

Clark's "Runaway Girls," an Eastern Wheel organization, will have a new first part arranged for it by Billy Lytell, the emergency repair man for the Columbia Amusement Co.

The Four Franks and Bert Wiggin will leave "The Runaways" to be replaced by Frank Carroll and Gloie Eller and Duncan and Hoffman.

In "Hyde's Blue Ribbon Girls," Maddox and Melvin, Armstrong and Ashley and Gramlich and Hall will replace the Three Perry Sisters, Billy Evans and Ward and Raymond. The changes will take place at the expiration of the show's engagement at the Gaiety, Brooklyn, this week.

Considerable talk was going about this week as to what a leading firm in the Eastern Wheel always posing as "reformers" would do with one of their shows, reported as notoriously poor, and "killing" business wherever appearing, both for itself and "the show behind."

It is said that this show has been in very bad condition almost since the season opened, and although the firm owning it has been active in insisting that other companies on the Eastern Wheel be re-organized or strengthened, nothing has been ventured in reference to their own company. Due to their supposed power in the eastern organization, the other eastern managers are saying nothing publicly, although the fact is a scandal among themselves.

**THINKS WELL OF STAR & GARTER.**

Clarice Vance will be the added attraction at the Star and Garter the week of Feb. 14. Miss Vance is playing at the American Music Hall this week.

She attended a performance of the Al Reeves show on Sunday and was so impressed with the theatre and the class of audience that her consent to sing was obtained.

Collins and Hart will open at the Folies Marigny, Paris, June 1, for the month, sailing May 15, following the close of the season of "Little Nemo," the Klaw & Erlanger production the team is with.

**EMPIRE'S LATEST ROUTE.**

"Morning, Noon and Night," which recently toured the Stair & Havlin circuit, will open Feb. 15 in Washington as a Western Wheel burlesque organization, under the joint management and ownership of M. M. Thiese, T. W. Dinkins and George Rife.

This addition takes care of the new week introduced into the wheel by the acquisition of Wheeling, W. Va., on the routes. The original intention was to close up the St. Joseph-Des Moines week, jumping a show from the west into Wheeling when that house was ready to open. This plan was abandoned in favor of using the "Morning, Noon and Night" piece, for which there was a large stock of paper and a complete production.

Wheeling will break the jump from Pittsburg to Washington. Feb. 15 "The Washington Society Girls" will go from Pittsburg to Wheeling instead of Washington. This leaves the Washington house without an attraction. "Morning, Noon and Night" will fill in the gap and continue on from that point. The principals of the new show will be Vinnie Henshaw, Sam Mann, Ted Burns, Excelsior Four and the Ascott-Eddie Trio.

The new arrangement puts the whole wheel back a week. T. W. Dinkins profits by this, for it brings his "Yankee Doodle Girls" into Washington Inauguration Week instead of the week before.

**CHANGES IN "BIG GAIETY."**

Atlanta, Feb. 4.

Besides Murphy and Magee, Eckhoff and Gordon have also left Rice & Barton's "Big Gaiety." The show is at the Bijou this week.

Lena Lacouvrier and Miskel, Hunt and Miller, a new musical act, have joined. Miss Lacouvrier is to be principal boy, and will be featured when the present supply of "paper" is exhausted.

H. Bernard Denny, the "go-get-em-advance" is still ahead of the show, "pulling down stuff" where other "advances" have never thought of trying.

**MOZART MANAGERS' GATHERING.**

Lancaster, Feb. 4.

All the managers on the Mozart Circuit will assemble here on Feb. 7 for a day of chat and conference.

The present Family on the Mozart Circuit in this city will be torn down at the expiration of the season. A new "Mozart" theatre will be erected on similar plans to the "Mozart" in Elmira. The Lancaster new vaudeville house will have 700 more seating capacity than the present Family.

**STAIR ENJOYING HIMSELF.**

Toronto, Feb. 4.

The pictured post cards received here from Europe, sent by F. W. Stair, manager of the Star, bear proof that Mr. Stair is enjoying himself mightily on the foreign trip.

The only plan known of Mr. Stair's for next season is to send out "The Big Review" once more with Sam Dessauer as the manager.

Netta Vesta closes her engagement with the Princess Stock Company, San Francisco, to-night (Saturday) and will leave the Golden Gate for the east immediately. Miss Vesta replaced Maude Lambert in the east, but found the work too arduous.

**EASTERN'S "SOUTHERN TIME."**

A meeting of the Board of Directors of the Columbia Amusement Co. (Eastern Burlesque Wheel) was held yesterday (Friday) when the subject of the "southern time" for next season was taken up. What decision would be reached was not known in advance.

The "southern time" is composed of Atlanta, Birmingham and New Orleans. The Bijou, Atlanta, is in its first season as a burlesque house. Business at the outset came in so meagrely that the town was despaired of, although it is reported to have picked up lately. Birmingham is said to have improved in patronage when the traveling eastern shows "let out" in that town. Previously Birmingham had been looked upon as hopeless. Greenwall's New Orleans, has kept to its mark by playing "extra attractions." Millie De Leon, "The Girl in Blue," was recently smuggled into the house for a week's engagement, playing to over \$6,000.

The "lay off" week following New Orleans, with the expensive "jump" to Kansas City, decided the eastern people some weeks ago to forego the southern time upon the new house in Louisville opening, but this plan was knocked awry by the complications arising through the construction of the Gayety in the Kentucky town. After the Court of Appeals' decision, saying the permit issued to R. K. Hynicka, of Cincinnati, for the building of the house was illegal, political influence was brought to bear upon the City Fathers. It is now anticipated by Mr. Hynicka and the Columbia Amusement Co. officials that an ordinance will eventually allow of the completion of the theatre, and that it will open by the commencement of next season.

This void in the eastern route to be made through the removal of the three southern weeks was to be filled in by new houses at Minneapolis and St. Paul. The eastern franchises for those cities have been granted to a trio of Minneapolis men (S. R. Simon, Fred. A. Lembeck and Harry Harrie), who have closed all arrangements for Minneapolis, where building of the new house will shortly start.

The Minneapolis promoters, however, do not feel as though they could take up the burden of building two new theatres at one and the same time. This is operating against the immediate invasion of St. Paul by the east, and an attempt is being made to induce the Minneapolis holders of the St. Paul franchise to enter into an agreement with some St. Paul people who are anxious to erect a "Gayety" in that city. There will probably be a union of interests which will allow the deal to go through.

The signing and sealing of the Minneapolis project has blocked the proposition for the evacuation of these northwestern cities proposed between the Eastern and Western Wheels. An understanding had been reached at one period between the opposition burlesque circuits that were the east to remain clear of Minneapolis and St. Paul, the west would give up their theatres in Albany and Providence. Though a definite settlement was almost reached on this, the matter dragged until Minneapolis was closed.

The Ritchie Duo will play vaudeville around New York. Mr. Ritchie returned from a western visit this week.

# JACK LEVY TELLS A STORY

On Tuesday while Jack Levy was seated in his office, wondering how much money he would win from John B. Hymer playing pinochle next Sunday, a large man who looked like an undertaker or a deputy sheriff entered Mr. Levy's private counting room.

"You are Mr. Levy, I believe," observed the tall fellow. Jack nodded his head, not caring to commit himself through oral evidence, when the stranger continued: "I understand, Mr. Levy, you are the richest vaudeville agent in the world."

"You may be right," answered Mr. Levy, "excepting Jules Ruby, but I hope any confirmation of your inquiry will not divulge the amount of my wealth."

"Oh, no," replied Jack's visitor, "I am merely calling upon you to obtain the financial rating of the other agents. I represent the Society for the Investigation of Theatrical Conditions, and I have been referred to you."

"Well," replied Mr. Levy, "you couldn't have made a better pick. Of course, you won't mind if I lie a little for my friends."

"No, Mr. Levy, we don't object to that if you give us a general idea," said the caller.

"Then take down these names," said Levy. "First there is Bill Lykens, my former partner. Put down M. S. Benham, a business associate. Here," suddenly spoke Jack, "take this list of licensed agents, write down the names you want to know about, mail them to me and I'll give you a report on each and send it back."

As Mr. Levy's caller thanked him and left the office, the agent said: "Isn't it funny how everybody thinks I am wealthy? I'm not rich, but if you want to make a story out of what happened to me twenty years ago, and how I nearly had a perpetual income for life, I'll tell it to you."

Receiving his cue to proceed, Mr. Levy continued:

"In '89 I was 'flat broke.' Didn't have a dollar and thought I didn't have a friend. One day while standing on the corner of 23rd Street and Broadway, a fellow came out of the old Fifth Avenue Hotel. He said 'Hello, Levy.' 'Hello' said I, and I recognized him as a 'con man.'

"'Want to make money quick?' said he. 'Do I want to make some money?' I said. 'I'll jump off the Brooklyn Bridge if somebody will float a dollar bill below it.' 'Well,' said he, 'I think you are a square fellow, Jack, and if you will stand on this corner until a man hands you a bundle, saying 'Are you right,' and you answering 'Right I am,' and then bring that bundle to me, I'll get you some money quick.'

"That's easy enough," I answered. 'Go ahead. I'll stay here for a week.'

"Don't forget the word, 'Are you right' and 'Right I am,' he said as he left.

"It was twelve o'clock then, and I stood there until about half-past three when a fellow with a bundle as big as a bed tick came along and said 'Are you right?' 'Right I am,' I answered, and he said 'Take this bundle.'

"I thought sure it was a fool joke of some kind, but I didn't care much, and I took that bundle to the man who had

posted me. He opened it in the room while I was there, and I never saw so much money in my life. I didn't think there were so many greenbacks in the world. 'Do you know how much money there's there, Jack?' he said. I couldn't speak. 'There's two million and a half in cold cash. If I had been caught carrying it, I would have been taken in and lost every cent. I took an awful long chance on you, Jack. My hair commenced to turn white after three o'clock, but you're here now and what do you want?'

"Well, sir, I was scared to death. I didn't think it could be on the level. I made up my mind not to get mixed up in anything so I just posed. 'Me, not a cent,' I said. 'Glad to do you a favor.'

"He couldn't believe it, but I insisted and started to walk out of the room. 'Here, Jack,' he called, 'I can't understand you. I never would have believed it of anyone. You won't take any money. Well you'll get a letter from me about this.'

"I almost ran when I reached the street. Thought sure I would be picked up by the cops. But next morning I got a letter. It said that on every anniversary of the date I took the bundle of money to him, I could draw the income of one million dollars by standing in front of the Fifth Avenue Hotel, and waiting until the same words were spoken to me.

"I tried it the first year after. It worked fine. For eighteen more years, I stood one day in each in front of the Fifth Avenue Hotel, and just stuffed the wad handed me in my pocket. Then they tore down that hotel. I don't know where to stand now. The fellow has died since then, and I don't know who to go to.

"It's all off, I guess, but that's the secret of the report of my wealth. I got the income for years. If I hadn't been a fool, I would have saved up my money, and bought the Fifth Avenue Hotel myself. But we can't look so far ahead, can we?"

And Mr. Levy, reconciled to his large loss, called out, "Katheryn, telephone Hymer that the next time we play, we will throw out the sevens and the eights."

## BOSTON THEATRE LEASED.

Boston, Feb. 4.

Klaw & Erlanger have leased the Boston Theatre from B. F. Keith. Oscar Hammerstein holds a contract to present grand opera in the house for two weeks from March 20. The new lessees take possession immediately.

The Boston has had a wavering policy all this season, and has been the cause of some talk. The transfer of the house to Klaw & Erlanger has no significance, excepting that it keeps it away from the Shuberts, and probably removes it from the debit account of the United Booking Offices as an "opposition house," Keith having taken over the place a couple of years ago to remove it out of the range of Klaw & Erlanger's "Advanced Vaudeville." Cohan & Harris' Minstrels will be the first attraction, opening Feb. 15 for two weeks.

## LEGISLATIVE COMMITTEE APPOINTED.

At the weekly meeting of the White Rats on Tuesday last Tim Cronin, Denis F. O'Brien and Harry Mountford were appointed as a legislative committee to appear before the Judiciary Committee of the Massachusetts State Legislature at Boston next week to invoke the aid of the law-makers in passing an amendment to the statutes of that State which now permit body warrants for debt to be issued against persons within its boundaries.

The White Rat Committee will be joined by Judge J. Abbott Brackett, of Boston. The amendments to be pleaded for will require that an application for an attachment can be entered only by a resident. The committee will bear endorsements from the leading theatrical organizations and members of the profession.

Tuesday afternoon at the headquarters of the Rats, a woman giving her name as Bessie Kerr, entered the rooms, saying she had been engaged for the Manhattan Opera House, and wanted to borrow \$10. An ambulance removed her to Bellevue. "Delusional insanity" was the medical explanation of the woman's condition.

A renewal of the lease for the Rats' quarters over Churchill's has been executed.

## EX-MAYOR MONOLOGIST.

Chicago, Feb. 4.

It is stated that S. M. Becker, former mayor of Milwaukee, is preparing to go in vaudeville to lecture on the recent earthquake, with moving pictures and other views. Mr. Becker is a young millionaire and if he enters vaudeville it will probably be for the novelty of it and not for profit.

Jake Sternad probably had something to do with it. Sternad met the ex-mayor when the walking contest was at its height last year, from Chicago to Milwaukee, when Sternad had to be tossed into an automobile and taken home with frozen feet.

## STOPS BOOKING IN ALBANY.

Albany, N. Y., Feb. 4.

Next week will probably be the last the William Morris office of New York will book acts for the Majestic here, the "10-20" house which opposes Proctor's.

The Majestic will continue with its shows, and nothing is known why Morris gives up the booking end.

## ACTOR SHOOTS ANOTHER.

Louisville, Feb. 4.

Cameron Clemens, with Violet Balek's sketch, "In the Subway," billed at the Mary Anderson for this week, was shot in the theatre last Sunday by Willis Browne, also a member of the cast.

Browne claims Clemens referred to him as a "super" while he was a regular actor. Clemens was hit in the knee. The sketch went on Sunday night, missing only the matinee.

Brindamour, "The Jail Breaker," opens on the Sullivan-Considine time at Winnipeg, Feb. 15, commencing a tour of fifteen weeks over the circuit. Brindamour's manager, Burt J. Greene, lost his father, who died in Washington last week.

## BIJOU OPENS IN BROOKLYN.

Hyde & Behman's Bijou opened in Brooklyn, Monday, with vaudeville at ten and twenty cents.

The opening bill is Long and Cotton, De Dio Circus, Roscoe and Sims, Gertie Everett, La Nole Brothers, Gilroy and Church, one other act, an illustrated song singer, and two picture reels.

The Bijou is in opposition to the Columbia, the recently opened "10-20" house in the same section of Brooklyn, booked through the United.

M. A. Shea, who is again placing the extra and special attractions for the burlesque shows playing the Hyde & Behman theatres, is booking the acts for the Bijou, where two shows daily are given.

The Brooklyn concern will experiment for a couple of weeks with the Bijou under their own management before deciding what disposition shall be made of the theatre. Offers have been made for it.

The bill next week at the Bijou will be headed by Louis Chevalier and Co. Others are Rice Brothers, Phil Hermann, Gertrude Dudley and Co., Vaughner and Paterson, Ross and Moore, and Jacob's Dogs.

## "MUST SEAT" FALLS DOWN.

New Orleans, Feb. 4.

Judge Baker, sitting in the Criminal District Court, has reversed the decision of the police magistrate who held Manager Bistes of the Orpheum Theatre for trial upon the charge of not having seated everyone in his theatre while the curtain was raised. The higher court holds that the provision of this statute, which went into effect Sept. 1, does not relate to variety theatres, the Justice probably having in mind at the time the style of entertainment offered, obliging a continual lowering and raising of a curtain or "drop." Manager Bistes submitted to arrest for a test of the law.

## CLARICE VANCE.

The front page is decorated this week with descriptive facial poses by Clarice Vance, "The Southern Singer" while delivering Jerome H. Remick & Co.'s huge song hit, "It Looks Like a Big Night To-Night." During her rendition of the story song Miss Vance expressively enacts the verses describing the inebriated condition of the person who looked forward to the "Big Night To-Night."

For the present season the soft-pedal expounder of "coon" melodies is a feature attraction upon the Morris Circuit, and one of the big successes on the very large all-star bill at the American Music Hall, Chicago, this week. Miss Vance's success as a Morris stellar light has been pronounced.

Many believe Miss Vance is the most popular singer on the stage among those who appear alone upon the boards, either domestic or foreign. The belief is based upon the ground that she neither changes costumes, grotesquely makes up, dances or moves about during her stage time, simply singing songs, with no artificial or other means than her own unique conceptions of the numbers by vocal intonation or expression for an aid. There is no one just like Miss Vance before the footlights, and there is no one who approaches her individuality of style.

## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Rutland Opera House,  
Rutland, Vt., Jan. 30.

Editor VARIETY:

I have taken notice of all your issues since its birth—a copy of which I have in my house in New York City, and I have at all times noticed the fairness of your criticism and often where advice was given for the betterment of the artist. Your columns to me have always been truthful and creditable in every way. Saturday does not come too soon for me to know the doings of the theatrical profession. How you gather so much news, I don't know. In my business, I am not only a magician, but a telepathist. Your staff must be more. I give VARIETY credit. But that is not the object of this.

First of all, permit me to thank you for my letter in last week's issue. I have been a performer for thirty-two years, and have gone through the capacity of every part as a showman—proprietor, agent, manager, newspaper man, performer and everything. Never in my life was I ever blamed for copying anyone in any capacity that I may have followed. During my career as an agent, I had the honor of being the cause of introducing such people as Alice Neilson (who was my leading lady at the Wigwam Theatre, San Francisco, in 1891). I was the first to place Nora Bayes in the business. Artie Hall, Julian Rose, Carter De Haven, Bonita, Miss Nellie Maguire, my wife, the original costermonger: Miss Bessie Allen, the "California Dancing Doll"; Cardownie Sisters, Emeralds, Cliff Gordon, Horace Goldin and, I may say, hundreds of others. None of these will say different.

I have booked thousands of people in this country; but what I want to know is this: Is there any way by which an artist of original ideas can stop a man from stealing his act from A to Z? I did a great favor to the gentleman to whom I refer (permitting him to sit behind the stage at the Star, Seattle, for two solid weeks, which I never allowed any other person to do, not even stage hands). I helped him along and booked him with Sullivan-Considine and sent him on his way. He promised me faithfully that he would never forget me, for which I give him credit—he never did. He has taken my act from A to Z just to remember me.

I am not mentioning any person's name in reference to this, but I thought I would write and tell you that such things exist. Horace Goldin, De Biere, Larry Crane—all good fellows—are doing something belonging to me with my consent, but none have taken my act bodily—not only the tricks, but my patter, which is stereotype with this certain party, but it is not so with me. I desire to give my special regards to Henry Clive. He will understand what I mean.

You have seen Mr. Clive but, as I said in my last letter to your paper, I have not worked vaudeville in the east for five years, but expect to do so again after I finish with Mr. Cahn's Circuit, where I have been giving my whole evening's performance. You will then have the opportunity of witnessing my performance and you can then see who the performer is who has copied me.

I am now doing a new patter act, and I hope that my Australian friend will be able to see it; but not from behind the stage.  
*Albene the Great.*

(Mr. Albene's standing and long record as an artist entitles him to all respect, but we will say (as his letter is printed) that through mentioning Mr. Clive as the possible person referred to as the "copyist," that we have seen Clive work twice upon the stage; he has been reviewed by each member of VARIETY's staff, and at no two times did Clive follow the same routine of talk. In connection with his magical or burlesque magical act, Clive extemporizes in his patter, even to the point of impromptu remarks anent persons recognized in the audience. This we know from actual experience, and if Mr. Albene is accusing Clive of taking his act "bodily" as he says, we will draw Mr. Albene's attention to our statement above. In reference to the magic Mr. Clive may perform, we have no knowledge whether that has been taken from Mr. Albene, although we should judge not, since Clive's main dependence is his patter. His strength lies in that more than the magical performance, and we suggest to Mr. Albene, as we suggested to Mr. Clive (who presented us a letter written by Albene to him), that Mr. Albene reserve his decision until he shall have viewed Clive's act. We are not passing judgment, nor shall we until we have seen Mr. Albene upon the stage.—Ed.)

New York, Jan. 30.

Editor VARIETY:

Answering the letter of Bob and Bertha Hyde in to-day's VARIETY, would say that maybe I did make a mistake in reading their complaint against Rossley and Rostelle. I understood it was the "pan-in-the-hat" trick they were growling about, and I couldn't stand to see some one butt in and claim it. That's why I butted in; excuse me.

Maybe I do need a pair of new glasses, but you will never live to my age to stand by and correct some of the Johnnie-new-comers in this business. It is far better to have worked for the first ship-builder than to attend a free lunch counter. Now don't deny it; I've got your number.  
*Pat Malten.*

(Mgr. Noah Circuit).

New York, Feb. 1.

Editor VARIETY:

Harry S. Sheldon did not tell how that injunction (Forum, VARIETY, Jan. 30) he served on me (in Judge Trout's Court, San Francisco, last April) ended.

Since he neglected to do so, I will. Two hours later I produced my copyright; the injunction was vacated, and I never missed a performance, and when this came to trial a month later, I won my suit.

Don't you think two months a long time to get a copyright? It didn't take me a month. Sheldon admits getting his copyright Feb. 17, while mine is dated Jan. 16, 1908.

Mr. Chris O. Brown, the manager of the Sullivan and Considine Circuit, will tell you that I produced "Meet Me In Syra-

cuse," at the Family Theatre, Dec. 13, 1907, and I had engaged Sheldon at a salary of \$30 per week. After the first week I very foolishly changed the billing from "Irene Hobson and Co." to "Hobson and Sheldon."

Since "stealing" is mentioned in this affair, I will say that Sheldon stole every line of my playlet and copied even the corrections, producing same in court in his own writing, and even then lost the case.

He says, "Why did Miss Hobson change the title of the sketch?" Because I have rewritten it, and the new title means more. I have just rearranged it the second time.

*Irene Hobson.*

(Miss Hobson encloses a letter from Chris O. Brown, the general eastern representative of the Sullivan-Considine Circuit, in which Mr. Brown substantiates Miss Hobson's statements as to the Family Theatre engagement. Any further communications on this subject will not be published.—Ed.)

New York, Jan. 31.

Editor VARIETY:

Please state that I, J. George Blondell, and not "Geo. J. Blondale," is "The Original Boy with the Green Hair." I have been known as such for the past nine years. This same Geo. J. Blondale was my assistant for three years, and was then known as Harry J. Cohn. He not only stole my act, but as you can see, tried hard to steal my name.

The following: T. Francis Fritz, Prof. Joseph Dunninger, The Great Elroy, Happy Harry Sparks, Walter E. Emerson, The Great Tally, Barney Ives, Harry J. Morton, Arthur Roy (Bedné and Arthur), and hundreds of others will back up my statement.

I applied for copyright on Feb. 28, and got answer from Washington, stating that there was no protection for a specialty act or mere stage business, and have same at present at hand to show.

*J. Geo. Blondell.*

"The Original Boy With the Green Hair." P. S. Please place this in Artists' Forum so this self-styled "Originator" may see it, for I would love to know if he has enough brass in him to answer it.

Canton, O., Feb. 2.

Editor VARIETY:

I note there are more people using my name. For instance, "The Three Demonios." These people have just taken this name. They have no right to it, and they are infringing on my reputation by doing so.

Then there is a person who calls himself "George Demoneo." When this man began using my name I warned him not to, but he continues.

Now I see there is a team calling themselves "Demoro and Belle." It is not professional to take a name so closely resembling ours. We understand why.

I also find there are a great many people using some of the material of our act; also copying our makeups.

I entered the show business in January, 1882, perhaps before these people were born, and up until nine years ago I was the only person in the profession known by the name of "Demonio." There are many still living who can verify my statement.

*Harry Demonio,  
(Demonio and Belle.)*

## TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Some statements are very conflicting.

I know one writer they had to chloroform to make him take his.

Horwitz and Bowers were a grand old team. "Because" and "Always" are responsible for the so-called high-class ballad craze.

"The Paid Singer" who is paid regularly to sing real songs is a wise old bird. The singer who is paid to sing junk is as blind as a bat.

Monroe H. Rosenfeld is the "Peter Pan" of Tin Pan Alley. He refuses to grow old.

Popular songs and popular song writers are soon forgotten.

Bert Feibleman, "Big Chief Little Dandy" with Cohan & Harris, is paying Chicago a paying visit this week. He is accompanied by a very well dressed young man, who answers to the name of Schwartz. Both members of this club.

Shine orchestras generally play shine music. Many a good meal has been spoiled by bad jingles.

The House of Hits has never had a bigger hit than "If I Had a Thousand Lives."

Bill Redfield is the "Big King Orchestration" of Melody Lane. In passing by, kindly dip your Dunlap to William.

If the copyright bill on canned music ever becomes a law song writing will then be a regular business.

Hough, Adams & Howard's statement for the past six months amounted to over \$15,000. I always said Charlie Harris paid real royalties.

Percy Wenrich and "Rainbow" are the two big instrumental stars of the present season.

"The Honest Publisher" gathers the most money.

## SONG WRITER IN ASYLUM.

Wilmington, Del., Feb. 4.

An odd incident occurred in Wilmington last week while Geo. Homans' "A Night With the Poets" were playing at W. L. Dockstader's Garrick Theatre.

It has been Manager Dockstader's annual custom to provide an afternoon of amusement for the inmates of the Insane Asylum. While Mr. Homans' act was taking its part in the entertainment one day last week, all the unsound minds were present, with the exception of two confined in cells with "strait-jackets" on.

"The Poets" conclude with the singing of "Just Because You Were an Old Sweet-heart of Mine." As the song ended, the superintendent led Mr. Homans to one of the barricaded cells, and remarked to a man who seemed mild enough: "Do you recognize that song?" "I ought to," replied the occupant of the cell, "I wrote it twelve years ago." The writer's name is Roberts.



# "FOUR POUNDS TO CHICAGO."

"Hello, Fred," called out an acquaintance of Fred McNaughton who met him on Broadway one day this week. "Where are you working this week?"

"Aw, go on; don't kid me; didn't we work last week," replied Mr. McNaughton as he meandered into the New York Central ticket office.

"How much to Chicago," asked Fred, who is from England, where the largest transportation account one can pile up in a single ride is something like \$3.58.

"Twenty dollars," said the man behind.

"Four pounds; blast me, son, I said Chicago."

"If you want to send four pounds to Chicago, send it by express," said the clerk. "This is a ticket office."

"All right, sonny," replied Fred. "Now, don't get bally, old chap. I want to ride to Chicago. C-H-I-C-A-G-O. Do I say it right?"

"Well, twenty dollars, and if you want to sleep it's five dollars more, and if you take the fastest train it's thirty-five dollars all together. Do I say that right?" bawled the clerk with a "you-make-me-tired" air.

"Oh, my God! All that money to Chicago," moaned the "straight" of The McNaughtons. "I could almost go to London for that. Where is Chicago?"

"Between here and 'Frisco," was the reply.

"And how much is it to 'Frisco?"

"One hundred and twenty dollars, with sleeper."

"Say," said Fred to the clerk, "you know I am a professional, and if you are running a game here, it's all right, old chap, but don't try to give it to me," and Mr. McNaughton reeled out of the place to a cold-dispelling parlor.

## HEAD SACRIFICED TO "ART."

In "The Girl from Rector's" at the Joe Weber Music Hall this week, Dallas Welford appears in the second act with his head smoothly shaven. Mr. Welford's part calls for a bald head.

In Trenton, Mr. Welford notified Phil Mindil, the manager of the show, that he could find no wig suitable for the role, and with Mr. Mindil's permission he would sacrifice his head to art. Mr. Mindil consented.

When the police stopped the night performance of the show at Trenton, last Saturday, there was returned to seat holders \$1,680 from the box office. It is estimated "The Girl From Rector's" received \$22,319 worth of free advertising through it.

## BOOK ACTS "ON APPROVAL."

A booking agency recently organized to supply low-priced vaudeville acts to the moving picture places on the lower East Side of New York has started the pretty scheme of booking in turns "on approval." On Monday morning they send a motley collection of stage aspirants, amateur and professional, to the different houses. These candidates are permitted to play the afternoon shows, and afterward those that please the management are retained for the balance of the week.

A benefit for the Home for Crippled Children will be given to-morrow (Sunday) night at the New York Theatre. Cohan & Harris are arranging it.

# ANOTHER "SUNDAY" DECISION.

In holding Gould and Suratt and Sydney Grant for Special Sessions on a charge of having violated the Sunday law by their performances at the Colonial and American Music Hall on a recent Sabbath, Magistrate Cornell last week laid down several astonishing rules. Attached to the papers in the cases were written opinions addressed to the Special Sessions Justices.

Magistrate Cornell ruled that Gould and Suratt had executed a dance, basing his interpretation of a "dance" upon a definition in a Roman Catholic dictionary. In the Grant case he decided that imitations came under the head of a "dramatic performance," as forbidden in the Sunday ordinance.

A remarkably broad observation contained in the opinion expressed, in effect, the opinion that any actor appearing on a public stage on Sunday committed a violation.

On the same day that the Gould-Suratt and Grant cases were heard, the case of a magician came up before Special Sessions. Testimony was introduced to the effect that the magician gave a performance in an Eldridge Street vaudeville theatre, during which he produced objects from mysterious sources. The police tried to make this come under the classification of "juggling," but the court dismissed the complaint summarily. Lawyers who are watching the situation take a good deal of comfort from this decision.

## PLAYS WITH BROKEN RIB.

Kimball, the equilibrist, came to New York last week after finishing an engagement in Rome, N. Y. On Friday night of the engagement while he was spinning a heavy table above his head, he slipped and a corner of the table struck him in the side as it fell. He suffered extreme pain from the injury, but managed to work three shows the following day.

Becoming worse when he reached New York he went to a hospital for examination. The surgeon looked him over carefully and then observed:

"There's nothing the matter with you except two broken ribs and bruises enough to cripple a giant."

## NEW MUSIC PUBLISHERS.

The Atlas Music House has located at 128 West 36th Street, New York, having lately opened for business.

Geo. J. Green is manager of the Professional Department. Coroner William J. O'Gorman is said to be interested.

## AGENTS GIVEN DECISION.

Boston, Feb. 4.

A verdict for Lykens & Levy was rendered in the action brought by the former firm of agents against Rock and Fulton for commissions. The judgment is for \$285.

Lykens & Levy sued the act to recover the amount claimed to be due them for nine weeks played around New York by Rock and Fulton, who were booked direct, the agents alleging an exclusive booking contract which the artists ignored.

Augustus Dreyer, a New York attorney, with Tom L. Barry of Boston, appeared for Lykens & Levy.

The judgment has been appealed.

Ross and Fenton open at the American, Chicago, next Monday.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Jan. 25.

The news of the production of "The Merry Widow" at the Apollo Music Hall is this week confirmed in a few of the French journals. This is another example of the little attention that is paid by the press of the gay city—so admirable in certain fields of good literature—to theatrical and vaudeville topics. But for the monotonous puffs or *entre filets* (often *faux filets*) communicated to all the dailies alike by the secretary of the establishment, and which are paid for, though not appearing as a direct advertisement, the public would never know what is being done at any given theatre or music hall. With the exception, perhaps, of *Comœdia* and likewise, *Le Journal*, which show some enterprise in dramatic news, all independent theatrical reports are very scantily treated. Beyond the first night critiques, of course, in serious journals, no reliance can be placed in any paragraph. As a matter of fact French editors do not even pretend to give theatrical information in the form of news, and the only knowledge the public have of what is happening in the world of amusement is from paid-for "puffs," of which no one takes any particular notice.

Such news items as the reported dissolution of partnership between Debasta & Rosenberg, the present Apollo managers, and the closing of that hall next week, are naturally not mentioned; the departure of the two principals in the revue, Mlles. Mealy and Paulette Darty, who were each drawing \$58 per night, has not been specially referred to in any French publication. It is probable that the Apollo will close soon, until M. Franck has the "Joyeuse Veuve" ready, in March, and for which he is seeking some English or American artists capable of playing a leading role in French.

The popular Parisian revue is always well mounted and invariably well played. The latest production on these lines was presented at the Moulin Rouge last week. The authors of "En l'air Messieurs," Quinel and Moreau, are well-known revue writers without particular talent, who have been in the habit of furnishing the Parisian. It is a good It is a good show, with fairly clever topical allusions, such as the police court in the air, the school for strikes, the scandal during the performances of "Le Foyer" and the Stanheil case. The numerous spectacular acts are well sustained, such as the Japanese fête, the disappearance of the old Maison Dorée restaurant (which many Americans still remember as a fashionable resort), Notre Dame des Apaches, where they sing and dance between two nocturnal murders. "The Twelve Manchester Babies" are retained and earn much applause by their pretty dancing, which I cannot say for the whole of the troupe. The Moulin Rouge is famous, and few foreigners visit Paris to-day without going to the Red Mill at Montmartre. It is, however, a summer hall, and pays well then, but must consequently suffer to some degree from lack of patronage during the winter. From the manner in which they

put on revues there it deserves success all the year round.

Costantino Bernardi is a big draw at the Alhambra, notwithstanding his show has been cut from two hours to an hour and a quarter. His imitation of vaudeville artists is splendid; perhaps a little too realistic, for he has the entire act of De Dio, and much business from other notable numbers. Barrasford's program at his Paris Alhambra this week is Prof. Norton, Bradshaw Brothers, eccentric acrobats, R. A. Speedwell, Shang Hai, Chinese magician; Harry and Paul, eccentric act; the Hovyn's ditto, Sims and Sims, musical comedians; the Barrois, acrobats; the Klein family, cyclists; pictures and the quick change artist above mentioned.

Tanagra, a Spanish danseuse, was introduced into the revue at the Olympe on Jan. 21. Can this be an off-set for the likely appearance of Belle Otero in the Folies Bergère revue, of which not a word has yet been breathed, but for whom a special role was prepared some weeks ago, with the expectation that Mme. Caroline would be ready towards the end of January?

M. Bannel is distributing a capital handbill in the form of an imitation pocket book, inside of which is a bank note projecting from a flap and a memorandum reading: "Call at Folies Bergère to book two seats."

I hear from a reliable source that Warner, Limited, the international agents, are trying to dispose of their Paris branch, 45 Rue Richer.

Mr. Ruez presented a musical play, announced as usual as an operette, at the Parisiana on Jan. 15, entitled "La Poudre d'Escampette," by Celval and Charley, music of Goublier, the *chef d'orchestre* of this small but fashionable music hall. The plot is amusing but nonsensical, though it tries hard to teach a good moral lesson: When your wife deceives you, do not shoot her lover but kill him—with ridicule. The play is advertised as an Anglo-French operette, and this may be principally because a troupe of Tiller girls dance frequently. After the great success of the Franco-British revue at the Folies Bergère we shall be treated to all kinds of samples of the *entente cordiale*!—but Whisky is still the cordial preferred by many.

## "ON THE INSIDE."

The "inside" of the new 14th Street Theatre, to be erected by Sullivan & Kraus, to play the popular priced attractions in the downtown district, seems to be that the Academy of Music, which covers that field in the vicinity at present, will be torn down next May to make room for a large office building. The Consolidated Gas Co. is reported to have been the purchaser, and will erect the structure.

Accordingly the "deal comes out," and "Big Tim" Sullivan got the "info" a little ahead.

# INDEPENDENT PICTURE CO. ORGANIZED IN CHICAGO

**J. J. Murdock, E. C. Kohl and Millionaire Chicagoans  
Backing the Venture. "International Project-  
ing and Producing Co." the Title.**

Chicago, Feb. 4.

Chicago capitalists have organized The International Projecting and Producing Co. to manufacture moving pictures. It is an "Independent" movement, with no affiliations of any kind. Alderman Geo. F. Harding, a millionaire and one of Chicago's Aldermen, is interested financially; also John R. Davis, the Lumber King.

J. J. Murdock, the vaudeville manager, is the president of the company, while it is understood that E. C. Kohl, the wealthiest man in the theatrical business in the west, is a heavy contributor to the working capital.

"This connection, it is figured, will give the International Co. a strong bid for the lion's share of the moving picture business of America's vaudeville theatres, which alone represent an enormous consumption of film.

The company will build factories in many cities, it is announced. The headquarters will be in this city. Hector Streycckmans is the secretary.

The company claims that, by cable, an agreement has been entered into with foreign manufacturers to furnish an immediate supply of "Independent" reels.

The International Company says it has the rights to a new patented machine and camera, the machine operating without loop or sprocket movement, six to one instead of four to one (six periods of light to one of obscurity) and does not infringe on any present patented article. D. W. McKinney is the inventor.

A member of the newly formed company when asked by a VARIETY representative upon wire advices from New York if there were or would be any connection or association made with the proposed reported venture of the Columbia Phonograph Co. into the moving picture field, replied that no connection of any kind existed and that the question was the first knowledge they had of the Columbia Co.'s picture proposition.

## RENTERS PAY LICENSE.

Many renters are said to have seized upon the machine license fee as an excuse to compete for business. They have been circulating among the clients of rival exchanges and offering to pay license fees as an inducement to attract away business. At the January meeting of renters it was understood that the Patents Co. was to do its own collecting, but this agreement seems to have lapsed. Most of the renters are collecting from their clients.

## FOX HAD TO BUY.

Commencing Sunday, at midnight, William Fox held possession of the Family Theatre, 125th Street, New York, for ten hours. At 10 o'clock Monday morning Fox was witnessed in the act of making

large motions with his arms toward the front of the building, while a man in overalls stood beside him making notes. Fox had previously announced that he would spend \$20,000 in making improvements. At a distance William Fox (Greater New York Film Exchange), who is lessee of the Gotham just down the street, watched these manoeuvres with anxiety. Anxiety grew to perturbation, and perturbation to panic. At 10:18 Fox walked over to Fox and made terms by which he takes over the place. Fox is said to have cleared \$10,000 by the overnight deal.

Fox's lease from Sullivan & Considine, who formerly operated the Family as a "Family" vaudeville house, ran for seven years at an annual rental of \$9,200. He had paid the final three months' rent, amounting to \$2,100, and when he transferred the lease to Fox this was returned to him, together with other expenses amounting to \$8,000 and a bonus of \$10,000.

Fox pays \$9,200 for the first year and \$9,200 for the other six years. He will make no improvements in the property, but will run it as a straight picture show, charging 5 cents admission.

## NO EXHIBITORS' CONTRACTS.

The Patents Co. people declare that they have never required a contract signed by exhibitors, and that, therefore, the story that they had withdrawn their demand is a misapprehension.

They say they merely required exhibitors to sign an application for a license for their theatres and a payment of \$2 weekly for that license. The instructions telegraphed to Chicago last week were designed to clear up a misunderstanding among the renters. The application, they say, is not in any way to be construed as a contract, since it does not bind the exhibitor to any terms.

## DISTRIBUTE LICENSES.

The first licenses were delivered this week to moving picture theatres by the Motion Picture Patents Co. The documents are printed in green ink, and set forth that the holder has the permission of the Patents Co. to conduct his business under three conditions: (1) That he use only licensed film; (2) that he pay a royalty on his projecting machines and, (3) that the license be prominently displayed and the machines at all times be open to inspection by the representatives of the Patents Co.

## NO INCREASE OF DUTY.

Chicago, Feb. 4.

The renters in the moving picture business are going to ask exhibitors and exchanges to hold meetings and pass resolutions protesting against any increase of duty on foreign film imported to this country.

## CONSIDER MINIMUM SCALE.

The executives at the head of the moving picture combine are considering the establishing of a minimum rental scale. Nothing will be done about this detail immediately, but when the present situation has become settled the scale will be put through.

## PROPOSED WESTERN PICTURE HOUSES.

Chicago, Feb. 4.

The following moving picture theatres are in course of construction or being opened in the West:

Sheboygan, Wis. (Elmer & Fred Weber and Leon Rosenkrans); Neganue, Mich. (Chas. E. Gillard); Pasco, Wash. (H. Peterson); Batavia, Ill. (Joseph & Blakely); Marquette, Mich. (J. C. Wilson); Marine City, Mich. (Full Langwell); Burt's, Toledo (J. O. Hooley); Cincinnati, 333 E. McMillan St., costing \$35,000 (Orpheum Theatre Co.); Aurora, Ill. (Frank Thelen); Leavenworth, Kas. (M. Lamson, of Palais Theatre); Ada, O. (Harry Vestal); Milbank, Minn. (Wm. Miller); Staples, Minn. (M. Asher); Burlington, Wis. (W. C. Thode); St. Louis, Mo., 331 La Cade Ave. (Barrett Amusement Co.); Baton Rouge, La. (Ernest Boehringer, manager Columbia Theatre); Merrill, Mich. (Leon Harris); Le Sueur, Minn., Termath Building; Janesville, Wis., Majestic; Atlanta, Ga. (O. D. Fosse); Baxter Springs, Kas. (H. August, Bohm); Springfield, Ill. (Chicago Amusement Co.); Omaha, Neb. (Western Theatre Co.); Dundee, Ill. (J. W. Andrews & L. W. Lawrence); St. Charles, Ill. (John Bogart); Abilene, Kas. (Geo. W. Schneider); Hayward, Wis. (Blek Bros.); Fremont, Neb. (Boyd Burrows); Cameron, Mo. (W. S. Daniels); Mulberry, Kas. (John McCallister); Pierce, Neb. (M. J. Schell); Geneva, Ill. (Joseph W. Perkins); Laramie, Wyo. (Fred Frick); Princeton, Mo. (Frank Alley & Arthur C. Casteel); Elawatha, Kas. (R. O. Stewart & H. D. Adams); Concordia, Kas. (Peter Klossapp); St. Louis (C. Berneltinger); Clay Center, Kas. (Col. Sellers); Beldt, Wis. (Clint Ellett); Fayette, Mo. (James H. Butler); Independence, Kas. (T. Henry); Salina, Kas. (W. Price); Ogden, Utah (W. Fred Bonner); Springfield, Mo. (L. M. Crawford); Kiowa, Kas. (A. Gregory); Minneapolis, Minn. (Alonso Balmer); Snyder, Okla. (Guest & Milroy); Crosswell, Mich. (D. E. Wise); Atlantic, Ia. (H. A. Willert); La Belle, Mo. (Ed. Swinney & Ray Boer); Crawfordsburg, Mo. (E. W. Wender); Pontiac, Ill. (J. E. Rohrer); Oshkosh, Wis. (Arthur H. Gray); Cando, N. D. (W. C. Reed & C. P. Blanton); Two Rivers, Minn. (Western Film Exchange); St. Paul, Minn. (Robert C. Grob); Perry, Ia. (A. S. Monroe); Bonaparte, Ia. (Cresap); Galena, Ill. (C. M. & F. E. Kremer); Mt. Pleasant, Ia. (Smith & Cooper); Mt. Pleasant, Ill. (W. W. Snyder); Richmond, Mo. (D. F. Black); Hammond, Ind. (Julius Kohn); South Bend, Ind. (Harry Scanlan, manager Olympic); Fortville, Ind. (John K. Smith); Tecumseh, Neb. (Clifford Palen); Owosso, Mich. (I. A. Peavey & Fred Fletcher); Ishpeming, Mich. (Fred E. Price); Muscatine, Ia. (Geo. Ditch); Springdale, Ark. (Frank Head); Athens, Ore. (Harry Dell & Robert Thorp).

## PATHE MUSICIANS STRIKE.

Paris, Jan. 25.

The musicians, to the number of about 150, employed exploiting the Pathe Brothers output in different parts of Paris, struck Jan. 16. There is a union for musicians in France, and the order for a general strike in all Pathe's establishments was given on the private report that the union men were to be discharged last week and the concession for supplying the different orchestras given to one impresario, who would be paid a lump sum for furnishing the music in all the twenty odd exhibition resorts run by the Pathe concern.

At Pathe's residence the public, it is reported, protested noisily at the indifferent music since rendered, and that arrests were even made by the police. It is remarked that the press here has made no mention whatever of these facts.

A new moving picture theatre opened Monday at 78th street and First avenue, New York. It is called the Yorkville Hippodrome. Jules Larvett will supply vaudeville features changing twice weekly.

Katheryn Miley, "The U. S. A. Comedienne," has cancelled the remainder of her season's booking over the United time.

## NEW PATENTS OPEN WAY.

(Continued from page 3.)

he was ready to place his product on the market several manufacturers were invited to consider the purchase of the patents. Bianci, however, had placed so high a value on his property that a purchaser was difficult to find. For a long time the patents have been begging sale.

Apparently the attempt of the Edison-Biograph coterie to corral the business, and the consequent disposition of renters and exhibitors to revolt, has put a new value on the patents, for the understanding is that the Columbia Co. met Bianci's terms.

Already the Cameraphone Co. has taken out a license for the use of both Columbia devices. The Cameraphone will make its films on the new camera and in the event of a restricting move on the part of the Patents Co. will employ the exhibition machine.

To those in the know the Columbia people have let it be understood that it will confine itself to the manufacture of cameras and machines, the production of films being a vague contingency. But this policy does not satisfy the majority.

With no official statement to guide them, they have done their own guessing and this is the result:

The purchase price of the Bianci patents was so large that the mere sale of cameras (only a hundred or so could possibly be sold) and projecting machines would not furnish a reasonable return on the investment. Therefore the Columbia Co. must find some other source of income from the property. The American Graphophone Co. has an immense plant in Bridgeport, Conn., equipped with special machinery and all facilities for turning out projecting machines and room enough to spare. In the present condition of the talking machine market, this plant is idle in part. Why not turn this over for the manufacture of moving pictures? The licensing of other manufacturers and sale of cameras and machines, may, of course, be adopted, but there are few picture men who are not convinced that the Columbia Co. will go into the manufacturing end on a large scale itself.

The Columbia Phonograph Co. is the sales and distributing agent for the American Graphophone Co., the latter being a holding company and the former one of its subsidiary concerns. It was the American concern that fought the Edison crowd in the "talking machine" market, and eventually won.

## PICTURES FOR WELLS' THEATRES.

Three of Jake Wells' legitimate theatres—Richmond, Norfolk and Portsmouth—have already gone into vaudeville, under the management of Wilmer & Vincent. Now comes the announcement that five more will be turned into moving picture establishments, interspersed with vaudeville. The newcomers to the picture field will commence operations in a week or two. They are the Majestic, Norfolk; Orpheum, Evansville, Ind.; Grand, Mobile, Ala.; Opera House, Charlotte, N. C., and Bijou, Atlanta, Ga. Walter J. Plimmer will supply the vaudeville features.

Eddie Pidgeon, the Morris Circuit press representative, returns from Chicago tomorrow.

# FOREIGN FILM MANUFACTURERS SET PRICE ON THEIR PRODUCT

## Thirty-two Makers of Moving Pictures Convene in Paris to Form International Working Agreement.

(Special Cable to Variety.)

Paris, Feb. 4.

European film manufacturers to the number of thirty-two met in session Tuesday at 51 Rue Clichy. All doubt as to the attitude of Pathe Freres toward the movement was dissipated by the presence in the convention room of Charles Pathe when the meeting was called to order.

The price of films was voted to be established at twenty-five cents (yard?).

A number of firms who are of necessity affiliated with the independents in the American market were represented.

I. W. Ullman, of New York, is in Paris. He is the American agent for the Italian Cines Co. VARIETY's correspondent sought to secure a statement from him as to the conditions on the other side, but he was reticent.

The independents declare that they can place fifty original negatives on the market weekly.

The reference above to a 25-cent price is not explicit. Before the convention it was the purpose of certain renters to get through a schedule of 8 cents a foot. The price referred to in the cable may mean that this figure has been adopted, making the list 6 cents a foot (18 cents a yard), the additional 7 cents being held by the manufacturer as a rebate to be paid back to the lessee upon the return of the film after the expiration of the lease, heretofore six months. The independents referred to above are the foreign manufacturers not included by the Patents Co.

Paris, Jan. 25.

By the time this appears in print, the International Congress of Film Manufacturers will be holding its meetings here, and some idea of the scope and probable outcome will be known. At present the aspect is uncertain, and the members of the convention are somewhat perplexed as to the final results.

All in the trade desire to reach a good understanding with each other, but the conflict of interests is so varied that it is feared the Congress will be animated by passionate discussions.

Of course Mr. Eastman and Charles Pathé (if they wish) can dominate the final decisions. The Kodak firm, it is known here, has a non-combustible material for films ready to place on the market, which may have a vital effect on many manufacturers, and Eastman's declarations are therefore awaited with much interest, for his patents may be so advanced and tightly fixed that a certain monopoly for the supply of "blank stock" may be established.

It has been stated that Lumière, of Lyons, has a similar article almost ready, and that a German house is also reported as having already introduced the non-combustible "pellicle" for moving pictures. The news of the American "combine," excluding all European firms, with the exception of Gaumont, Urban and Pathé

Frères, caused quite a commotion, and this also will probably lead to some lively talk during February, when the members of the European Congress are together in Paris.

Whether a combine of European manufacturers, on the lines of the Edison and Biograph union in America, may be eventually formed is, of course, pure conjecture; but as there is not smoke without fire, and I have heard of the threat, it is certain that plots on these lines may be hatched at a subsequent private meeting, or steps taken that will form the industry into two rival camps, with the power of declaring war or fixing up peace, as events may warrant.

### TOLEDO AGAINST "TRUST."

Toledo, Feb. 4.

The first meeting of Ohio moving picture exhibitors was held here when the Ohio Film Exhibitors' Association was organized with headquarters in Toledo. Over 130 exhibitors attended the meeting. The movement is to resist the attempt of the so-called "picture trust" to control the country through onerous conditions imposed upon exhibitors agreeing to handle the reels of the nine manufacturers the "trust" has enrolled.

### FORBIDS "QUAKE" PICTURES.

Paris, Jan. 25.

A number of moving picture shows in Rome have been exhibiting views of the terrible disaster in Sicily, which have caused spectators to be horrified.

Among the events produced were scenes showing the recovery of bodies from the ruins, in a condition not fit for public exhibition.

As some of the pictures have caused women to faint at the sight, the Italian Government has forbidden the use of these films in moving picture shows.

### FROM 30 TO 40 FOREIGNERS.

Chicago, Feb. 4.

At the meeting of the Independent Film Association at the Sherman House this week it was stated that there were from 30 to 40 independent American and foreign film manufacturers to obtain reels from.

Many new members to the Moving Picture Protective Association were added.

Burton and Brooks, the vaudeville artists, have opened a moving picture theatre at Redbank, N. J.

W. W. Dunnivant has enlarged the "Dreamland" picture theatre at Warren, Ill., and will run vaudeville with the films.

A new \$25,000 moving picture theatre will be opened at Los Angeles by Wm. H. Clune. Vaudeville will probably hold forth in connection.

### WILLIAMS REFUSES TO SIGN.

Percy G. Williams, the vaudeville manager, has not yet signed an application for license to use picture machines in his six New York theatres, and refuses to do so until he has had a report from his representatives who are examining the situation and securing legal advice. M. R. Sheedy, the New England picture and vaudeville manager, has taken the same position.

"I have no intention," said Mr. Williams, "of laying myself open to any royalty demands this moving picture combination chooses to make. I have no assurance that the \$2 week fee now exacted will not be shortly advanced. Furthermore, I do not believe that it is possible for the Patents Co. to collect this fee. The machines I use I have bought and paid for. They belong to me, and I see no more reason that I should be charged for their use than that I should be called upon to give up for using a typewriter in my office. I have not yet had legal advice on the subject, but it is my own opinion that the Patents Company's claims cannot be substantiated in court. I regard the demand as a pure 'bluff'."

Mr. Williams secures his service from William Rock (Vitagraph). There has been no interruption in his supply. F. F. Proctor, B. F. Proctor and the Keith-Proctor interests have all signed applications.

### CORRECTION.

The Lake Shore Film and Supply Co. of Cleveland was included last week by VARIETY in the list of unlicensed exchanges. This was a mistake. The firm is listed in the Patents Co. Announcement, and is handling the product of the combine.

### "10-20" IN TOLEDO.

Toledo, Feb. 4.

The Princess Skating Rink will be opened here on Feb. 8 as a ten and twenty-cent vaudeville house. Abe Shapiro, formerly with Hurtig & Seamon, and for four seasons manager of the Empire, is interested in a moving picture rental concern which has leased the rink.

### STANDARD FILM DENIES.

Chicago, Feb. 4.

The Standard Film Exchange, of which Joseph Hopp is president, issues a denial of the statement appearing in VARIETY January 23 that the Standard had joined the independent movement.

John Sinopula will build an airdome at Oklahoma City to seat 2,000 for moving picture exhibitions.

The North Side Star Theatre Co. has been incorporated in Milwaukee. Geo. Kleine is one of the incorporators.

Wichita, Kas., will have a new \$20,000 moving picture theatre soon. J. A. Wolfe, of the Wolfe Stock Co., and Fred G. Smyth are financing it.

James E. Winter intimates he may take out a road show, playing the first-class picture houses, furnishing a full entertainment, and changing, if required, three times weekly.

### ERECTING MEMORIAL MONUMENT.

Paris, Jan. 25.

A committee has been formed to erect a monument at Boulogne sur Seine, near Paris, to the memory of E. J. Marey, the French physiologist (born 1830).

Marey, in co-operation with Professor Janssens (both of the French Academy of Science), first took a series of photographs of the flight of a pigeon, which was shown at the International Exposition of Paris in 1889, and which is claimed to be the first practical demonstration of the possibility of moving pictures. For this reason the cinematograph trade in France is interested in the project and is being asked to subscribe towards the cost of the statue.

William Freise Greene, who is said to be the first to file a patent for moving pictures in England, may one day be similarly rewarded for his inventions.

## MOVING PICTURE REVIEWS

### "A Montana Schoolmarm."

"A Montana Schoolmarm" blends comedy and melodramatics skillfully at the opening, going into melodrama only towards the finale. It is a good piece of stagecraft, made self-evident by the voluntary applause brought forth at times on Tuesday evening from the packed house at the Columbia. In the wild west, where "citizens" still wear "shooting irons," a young and pretty school teacher receives a scholar who is in love with her. In the school room scene the comedy is given a free rein, but following the dismissal of the session trouble commences. The "school boy" suitor, a young cowboy of large proportions, has a rival, who shoots him down while he is riding home with his lady love. The friends of the lover gallop to a saloon, where the bully is making free with the occupants of the place, and there is a "lynching bee" to conclude, the producers of the picture having sensibly inferred the lynching of the intended murderer by allowing the audience to see the men pulling upon the rope only. As the riders leave, they turn about to shoot several bullets at what must be the figure of a body of the man, beyond the range of vision of the audience. This might have been eliminated, but it appeases the audience, who acquire a violent dislike for the "villain" through his dastardly deeds and his interference with a love story. The monogram on the film carries a "S" only. *Sime.*

### "The Great Earthquake in Sicily."

"The Great Earthquake in Sicily" is a Vitagraph Co. film. If an actual picture of the earthquake's leavings, it is not unusually interesting, and concludes with a grim view of many bodies ready for removal to the cemetery. Portions of the film display considerable devastation and much desolation, but at no time are the survivors seen in agonies of grief, nor do they at all look uncheerful. Towns near Messina are shown panoramically, and while the pictures may be genuine, they are far from exciting or interesting. Old pictures of travel ruins could have been made into a film of this character, and some "faking" sufficing for what may have been deemed necessary incidentals. *Sime.*



# PARKS AND FAIRS

# THE WOMAN IN VARIETY.

BY THE SKIRT.

The East End Amusement Co., Louisville, has incorporated with a capital stock of \$75,000. The company proposes to operate a park and moving picture theatres in the middle west. Those interested are Nat Hoenig, Isadore Frank and several others.

The Majestic Amusement Co., Lexington, Ky., incorporated for \$5,000 by Clerk T. Lewis, will conduct an amusement park.

The Pekin Amusement Co., Pekin, Ill., incorporated. Capital \$2,000. Building amusement park and fair grounds. Incorporators are E. L. Couklin and Ben P. Schenk.

The General Amusement Co., of Cleveland, Ohio, will operate a park the coming summer. The company has been incorporated.

A company has been organized at Columbia, S. C., to operate an amusement park in that section. The capital is \$20,000, subscribed by W. J. Taylor, Robert Moorman, T. I. Weston, and others.

The Brown Springs Improvement Co. has incorporated with capital of \$10,000. Will open an amusement park. J. E. Martin, W. E. Talley and E. B. Fox are the promoters.

The Garfield Amusement Co., recently incorporated in Chicago by Frederick Bartholmae and others, will operate an amusement park next summer and a number of moving picture theatres.

The Atlas Booking Circuit, with offices in the Knickerbocker Theatre Building, was lately organized to carry on a general booking business, with special attention given to parks and fairs. The Atlas, which may become more commonly known through its initials "A. B. C.," has a specialist at the head of each department. The officers are Max Rosen, Victor Levitt and John S. Egan. The Circuit has enrolled a list of parks for the coming summer, among them "Dreamland," Coney Island; Electric Park, Baltimore; Altro Park, Albany; Capitol Park ("White City" renamed), Trenton; Palisades Park, Bayonne, and Ringing Rocks, Pa. The Circuit will place the exclusive bookings for all the summer resorts on its books. Electric Park is under the direct management of Mr. Rosen, one of the best informed park men in the country, with an invaluable experience on every detail of park management and construction. The Circuit will extend its operations into the middle-west, having a number of applications before it reaches into that territory. A sale and exchange department for theatres, etc., has been organized. Strobel's Air-ship with Beechy operating has been placed under contract to appear sixteen weeks in the east this season.

The "band problem" for parks has apparently been solved by John S. Egan, the musical expert and head of the band department in the Atlas Booking Circuit. Mr. Egan aims at three mooted points over the summer engagements of bands in the past, and seems to have struck a

bull's-eye each time. His primary object was to provide a summer park with a full band and soloists at a reasonable figure. This he guarantees to do at a maximum cost of \$500 weekly, with a further guarantee that in the revolving of his "wheel" band plan, each park will have a new organization without a chance of failure or disappointment every Sunday, and the soloists will change twice weekly. The bands will feature no individual, and will be known by States such as "The California Band." This obviates the necessity for a high-priced figurehead in front of the musicians, Mr. Egan claiming that the crowds want music, not gyrations. He also says the park managers want what they contract for, and with his knowledge of the needs has placed under contract nearly 1,000 musicians, who will be distributed into a sufficient number of musical companies to rotate around the circuit to be supplied, limiting the cost of transportation, always an important item with a large company. The soloists and the bands will travel in opposite directions. To protect the parks against disappointments, Mr. Egan will have the traveling band collect its previous week's salary in the succeeding town. As for instance, a band playing Baltimore would collect its salary at Trenton the following Monday, the amount being placed with the local representative of a New York National Bank with which arrangements have been made. A clause in the band's contract calls for a forfeiture of the full amount unless it appears upon scheduled time on the opening day (Sunday).

Henry Pincus, an agent in the St. James Building, will be the manager for Altro Park, Albany, next summer.

W. A. Ellis opens The Balchazzar Carnival Co. at Armory, Albany, Monday for a week's stay. The Carnival will be held under the auspices of the local State Guard regiment. Mr. Ellis will continue the carnival season for nine weeks further. There may be a prolongation, armories having been secured in that number of New York State cities, with the method pursued of having the local guardsmen interested. The Balchazzar Carnival will be the most pretentious affair of its kind ever presented in the east. Ten side shows are included in the list of attractions, all supplied by the Atlas Booking Circuit and embracing the following: Capt. H. Labelle's "Message From the Frozen North"; Blake's Dog and Pony Circus; Willett's "Temple of Music"; Omar-Sami (Hindoo Mystery); Baba Delgarian's "Beautiful Orient"; Chas. A. Robbins' "Wild West"; Burton Sisters, "Fat Boxing Girls"; "The Three in One"; Woolfing's Midget Horse; Auto Ajax vs. Horse; The St. Belmos; Paul Lemera, comedy wire; Agao, The Mystery; The Berlin Aztics; "The Beauty Show" and the moving pictures of the Sicily earthquake.

The Navassar Ladies' Band has been engaged for the Calgary (Canada) Exhibitions, to be held July 5 to 9 inclusive, and the Winnipeg Industrial Exhibition, July 10 to 17 inclusive.

The gem of Eva Tanguay's costumes (and this isn't meant for a "pun") is the coat of pearls worn over the first gown. It is a lattice work of good sized pearls, and is a work of art. The peacock gown worn for the second song is a marvel of dressmaking ingenuity. One costume is made entirely of tassels.

The new Oriental costume worn by Miss Gardner, of Girard and Gardner, is a large improvement over the former one. The skirt, accordion plaited, is spangled in gold. Two Grecian borders of blue and pink encircle the bottom of it. The waist consists mostly of a bolero, in heavily embroidered gold. A dainty fez completes the costume.

Blanche Ring looks as though she had stepped from a fashion plate in her director's gown of white satin and silver. The simple way Miss Ring dresses her hair always makes a hit with me.

I must remark what an advantage would be derived by Miss Wolford, of Barry and Wolford, were she to occasionally change her costume. Perhaps it's because I always "catch" her in the same dress and hat, and that may be why it strikes me I have noticed she has worn nothing else around New York this season.

Irene Young, of Weston and Young, would look much nicer were she to wear a cloth street dress. Those fluffy skirts worn under the tailor-made suit make Miss Young resemble a small-sized barrel.

Amelia Bingham is still wearing the pretty blue liberty satin dress. I don't know of any act in vaudeville I enjoy more than Miss Bingham's hit. I wish she would let me tell her a harmless remedy for taking off about fifty pounds.

I expected every minute to hear Marie Stoddard break into a "Gibson Girl" song at the American this week while she wore the black velvet dress. Miss Stoddard is nearer the "Gibson" type naturally than a great many who artificially try for Mr. Gibson's "Girls."

By far the handsomest gowns worn in "The Girl From Rector's" were those covering Elita Proctor Otis. Violet Dale's dressing gown, in the third act, is a nightmare. The young girl appearing in a chiffon nightgown, in the last act, makes quite the most vulgar exhibition seen in a long time. As every one is expressing their opinion as to "The Girl From Rector's," I can't hold mine back. It is quite the most vile and indecent show I ever saw, and entirely unnecessary.

Referring once more to "The Girl From Rector's," I can not refrain from mentioning the striking resemblance in the speaking voices of Nena Blake in "The Girl," and Mabel Barrison in "The Blue Mouse." I know Joe Weber calls his bandbox a "music hall," but I don't see why that allows the men to smoke through an evening of comedy in which there is no music to mention. They still distribute

drinks during the overture, waiters up and down the aisle selling make-believe lemonade at twenty-five cents a glass. The men retire to the cafe downstairs during the entre acts. At the opening, one of the enthusiasts for the new school of money, mud, morality and money, picked up the nicest "edge" I ever got within breathing distance of. He just did pan that show too. And I was the little girl right on the job with him, but he was "kicking" because there had been "stuff cut out." My complaint was there hadn't been enough. Perhaps it was the human smouldering stove who sat directly in front of me that brought on my "grouch." The furnace blew away the tobacco from four cigars, and he was so excited that something might happen on the stage he puffed-puffed, like William Gillette when he has a success. The smoke and the drink around Weber's though just created the correct atmosphere for the piece.

## SAYS ACT JUMPED CONTRACT.

Ed. Gallagher on Tuesday turned over to his lawyer, with instructions to bring suit, a contract with Carlin and Otto, which Gallagher declared the German comedians had broken.

The agreement between Carlin and Otto and Gallagher called for their services as principals in "The Battle of Bay Rum," a travesty belonging to Gallagher, at a flat weekly salary of \$250 and a percentage on all salary received for the act over \$400.

After playing the metropolitan time in the United Booking Offices, the owner found it difficult to get what he considered an adequate salary from the other managers. Accordingly he booked the act with William Morris. When he told Carlin and Otto, he says, that the act was to play opposite time, the team absolutely refused to consider further playing, and without notice left the city and returned to their old "Dutch" specialty in the west.

The suit will probably take the form of an action for damages based upon a breach of contract. "The Battle of Bay Rum" is now on the shelf.

## BIJOU LEAVES "POP" CIRCUIT.

Chicago, Feb. 4.

On and after Feb. 21, the Bijou, a popular priced combination house, will be devoted to stock productions. A company will be engaged under the direction of George Klimt, who is well known among the late supporters of "thrillers" as a heroic actor and manager. Mr. Klimt has retired from the acting fold, as many others have, and will give his attention to the stock company and his shows on the road.

The Bijou was at one time the most profitable theatre for the melodramas in the city and its withdrawal from the field leaves only the Academy as the representative west side house for the Stair & Havlin attractions. The scarcity of plays, proper plays, is probably the direct cause. It is said that next season the number of melodramas will be cut 50 per cent. and many theatres will be forced to close or change their policy.

## FIRST CIRCUS CONTRACT FILED.

Washington, Feb. 4.

The first circus contract for the season of 1909 to be filed with the Interstate Commerce Commission here calls for the transportation of the Cole Bros. show from Harbor Creek, Pa., to Thornton Junction, Pa., on April 20. Twenty-five cars are provided for in the contract. The show's next recorded run is from Ashtabula, O., to Loraine, O., June 20. Other movements contracted for are Loraine to Bellevue, O. (June 21), and Bellevue to Fostoria, O. (June 22).

## CHANGES IN HIPPODROME.

Changes in the circus program at the New York Hippodrome will be made from time to time until near the close of the season. Schultes, the riding act, will leave for a twelve-weeks' tour of the United time, beginning March 8. A week later the Three Merkel Sisters will open at the Hippodrome. They sailed on the *Kron Princessin Cecelie*, from Hamburg, Feb. 3.

Another new feature scheduled for opening at the same time is the act of the Four Emillions, who sailed on the *Lusitania*, Feb. 6. Hersog's (Emanuel) Stalions commence a spring engagement at that time also.

## CIRCUS OPENINGS.

Announcement is said to have been given out to performers booked for the Ringling shows that the Barnum-Bailey Circus will open at the Coliseum, Chicago, April 1. The Ringling Bros.' Show is due to begin its tour at Madison Square Garden, March 18.

The Buffalo Bill Show will open at the same place April 28, immediately following the Ringling engagement. The "Two Bills'" outfit will retain the "football game on horseback," which was the big feature last year. Oriental features will be supplied by a troupe of Arabs, Rossi's Musical Elephants, and groups of Far Eastern horsemen. "The Battle of Summit Springs" will be the big Indian scene and among the incidental numbers will be Ray Thompson's Trained Horses.

## ROBINSON SHOW TRANSFERRED.

Cincinnati, Feb. 4.

On Wednesday of last week papers were filed here conveying the Robinson "Ten Big Combined" Shows, from John F. (Gov.) to John Gilbert Robinson ("Young Johnny"). The consideration named was one dollar.

While John, Jr., has withdrawn his suit against "The Governor" for an accounting as trustee, it is said that his daughters and the Stevens branch of the family are not entirely satisfied with the deal, and that their suits are to be continued. "Gov." Robinson's failure to attend an important directors' meeting in New York last week may have had something to do with this, the Stevenses living in that city.

Oliver Scott will continue as general agent of the Robinson show under the new regime, and George Aiken will be contractor as formerly.

Charles W. ("Pink") Hayes, who is now out with "The Thief," this week signed to go with the "101 Ranch" Wild West in the capacity of assistant to Eddie Arlington, the general agent for the outfit.

## CIRCUS NEWS

## ATLANTIC COAST QUARTERS.

Report this week placed John Ringling in search of new winter quarters for all the Ringling Brothers' tent enterprises, and Mr. Ringling is slated by rumor to be leaving New York next week to scour the Atlantic coast line toward the south for an available location.

It is said Mr. Ringling will locate a site convenient for all his open-air shows playing the south at the termination of a season to repair to the new quarters without long travel, and that they will be as convenient to New York.

If a southern point is settled upon, the present quarters of the two large Ringling circuses at Bridgeport, Conn., and Baraboo, Wis., will be abandoned, the new plant being placed in readiness to receive the outfits by next winter.

## INDOOR CIRCUS ORGANIZED.

Toledo, Feb. 4.

The White & Edison Winter Circus organized in this city and left last Saturday to open the following day (Sunday) at Saginaw, to be followed by a week's stay in the Light Guard Armory, Detroit.

The show will generally play under the auspices of some local society or order, returning to Toledo at the Valentine under the patronage of the Elks. It will travel through Michigan mostly.

## WASHBURN MAY NOT GO OUT.

It is reported that the Leon Washburn Circus may not go out of winter quarters at Bound Brook, N. J., this summer. Recently Washburn sold his four elephants. This was a disappointment to Frank A. Robbins, who hoped to rent the elephants the coming summer.

Robbins will go on tour during April, increasing the show from ten to fifteen cars. The Robbins outfit is said to have come home from last season's travel with a good balance on the profit side.

Jeff Callan, the world's champion "hard-ticket" seller, now managing B. F. Keith's moving picture theatre in Lewiston, Me., sends a photo of himself in transit to his "Operry House." Jeff is mounted on Canadian snowshoes, and wears a buffalo robe for an overcoat.

Fred Morgan will be general contractor of the Golmar Brothers' Shows the coming season.

The show printing people are making anxious bids for circus contracts this year in the absence of good business conditions in the general field. It is reported, however, that the business of one important show has been refused on the score of credit.

Oscar Lowande and Family, who gave a "tally-ho" act in metropolitan vaudeville a short time ago, sailed last week for Havana. They will become a part of the Pubillones Circus, playing through Cuba. The show may go over into Mexico later in the season. Marinelli arranged the bookings.

Harvey and Lea open on the Poli Circuit Feb. 15.

## RINGLINGS' CIRCUS FEATURES.

Chicago, Feb. 4.

"The Leamy Ladies" will, according to report, be the feature of the Barnum-Bailey Circus when it opens at the Coliseum, April 1. It is a foreign act, although "Pop" Leamy, the owner of it, is an American. "The Leamy Ladies" were about the second feature of the "Big Show" when it played the Madison Square Garden last spring.

In the Ringling Bros. Circus, which starts off at the Garden in New York, March 18, there will be as the biggest act, other than perhaps a "loop" or so, the sixteen Schumann horses, from Berlin, worked in one ring.

Edgar Wulff, who will work the act, sails from the other side on Feb. 10.

Machnow, the Russian giant, whom the Ringlings expected to have as the "freak" card, will disappoint the circus men in all likelihood, as the big fellow is reported to have returned to Russia in a huff of some sort, leaving England without notice.

Untractableness was a marked trait of the giant when he appeared on Hammerstein's Roof, New York, a couple of years ago. It was a problem bringing him over then, and another to hold him after arrival. The only one capable of managing the hulk of a man was his little wife, who always stood beside the cigar counter on the Roof while Machnow was exhibiting. It was said that Machnow's wife often "beat him up" to keep him in what she considered the straight path.

Since "The Leamy Ladies" returned to the other side, it has been alleged that the act has been duplicated into a "copy" of the aerial "teeth" acts, performed over here by the Curzon Sisters (now abroad) and Tasmanian-Van Dieman Troupe. J. W. Curzon and Jack Sutton, the respective managers of the American acts, have continually disputed the first claim to origination of this style of act. The turn of "The Leamy Ladies," as seen at Madison Square, could have been easily converted into a "teeth holding" aerial turn.

The marriage is announced of Charles ("Chick") Bell, manager of the confectionery department of the Hagenbeck-Wallace Show and Miss Reed, who, with her sister, Frances Reed, does an equestrienne act in the same circus.

After sixteen weeks at Hot Springs to recover his health, James Calvin, the clown, will return to work on March 1.

Ed. Hollander, formerly of the John Robinson shows, goes with the Frank A. Robbins Circus as manager the coming season.

Mary O'Connor, one of the Six O'Connor Sisters, in Billy Burke's sketch, "The New Scholar," defeated Brooklyn's champion female long distance runner in a half-mile contest in Clermont Rink there while the act was laying off last week. Miss O'Connor, who got her training as a sprinter on her father's farm in Mimico, Ont., Can., covered the half mile in 3 minutes and 6 seconds, said to be a new (female) record for the distance.

## COMPROMISE WITH BILLERS.

Chicago, Feb. 4.

At a meeting in the Ringling offices here last week, pretty much all the big circuses signed the circus agreement with the International Billers' Alliance, but not before there had been several sharp passages between the committee from the billers' organization and the Ringling interests, which resulted in a slight revision of the scale.

Charles Ringling appeared for the Ringling Brothers, Buffalo Bill Wild West and Pawnee Bill Far East and the Barnum-Bailey show; R. M. Harvey for the Hagenbeck-Wallace; Harry Earl for the Sells-Floto; Ed. Knupp for the Cole Brothers, and George Aiken for the Robinson Shows. The Alliance was represented by George Elliott, George Murray, F. F. Smith and Thomas Cahill.

As then reported, some time ago the billers met in convention in Brooklyn and drew up a new wage scale. The Hagenbeck-Wallace people were the only ones to sign the agreement immediately, but after a lapse of a few days the Cole Bros. and Sells-Floto shows also came in. The Ringlings were still holding off when the agents met the billers' committee in Chicago, and a general impression was abroad that the big firm stood ready to start war on the labor organization.

At the opening of the proceedings Mr. Ringling made a complimentary address to the committee, but made it plain that his firm would demand material concessions. The committee stood "pat" upon its original demands and, after discussion, it was agreed that one more scale be introduced into the agreement with the understanding that the circuses were not to have more than one-third of their men in advance hired for less than \$40 and \$10. With this change, the Ringling signature was affixed to the agreement, being number four on the list.

As a side issue, it is said that, up to the arrival at an understanding between the Ringlings and the billers, there was some prospect of a war. The Ringlings are said to have tried to have the names of the three independents withdrawn from the Brooklyn agreement, but their representatives showed that they had already contracted for their advance, and declined to be drawn into what looked like a struggle between the Ringlings and the billers.

Despite the new scale, it is said most of the circuses have already engaged their bill posters at their own figure. In many cases the scale established at the Brooklyn convention has been disregarded. The men themselves received offers and made their own terms as individuals with the advance agents. The scale runs from \$25 and \$10 to \$50 and \$10. The low figures go to the billers without road experience and the high rate to the boss posters. Between the two extremes are the \$30 and \$10 and \$35 and \$10.

Robledillio, the wire walker, who "jumped" his United contracts to go home, is reported in the Pubillones Circus at Havana, Cuba, having opened with it on Jan. 25.

Danny Ryan, with the Barnum-Bailey show last season, has been engaged for "Dreamland," Coney Island, for the summer.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Sam Chip and Mary Marble, Colonial.  
Mabel Carew, Keeney's, Brooklyn.  
Mike. Frogolia, Bayonne.  
Jack Strockton, New Brunswick.  
Maurice Hart, New Brunswick.  
Burns Sisters, New Brunswick.

Blanche Ring,  
Songs.  
15 Mins.; One.  
Colonial.

Coming direct to vaudeville from the Weber show, Blanche Ring, who was the hit of that production, bids fair to duplicate her success in the varieties with the song hit of that organization. It has ever been a question whether a singer made a song or a song the singer. With Ring and her record of song hits, she seems entitled to any doubt, for Miss Ring did things with "Waltz Me Around Again, Willie" that the many others who used it never did. "Yip-I-Addy-I-Aye" is the not very inviting title of her latest, but it is just that "Yip" that has made the thing a hit. The audience yelled their heads off on it, and there is also a "Hurrah" in which the house has a chance to work, and they were not a bit backward. The song was used as the finish. Five times the singer was forced to repeat it. A couple more times could have been squeezed in without any forcing. Three numbers were given before "Yip," the first a Scotch selection that either the singer or the orchestra made a bungle of. It is not a particularly good song for Miss Ring, and should be replaced. A novelty number, "The Billiken Man," came second in popularity, with a few "local" in the lyrics, and a catchy chorus. A life-size "Billiken" is used and comes to life for a second at the finish. A very pretty "coon" song made up the other of the repertoire. Tuesday evening in one of those wonderful clinging gowns of some soft white material, Miss Ring, who appears to be somewhat sligher than when last seen in vaudeville, never looked better.

Dash.

De Dio Pony Circus.  
Animal Act.  
13 Mins.; Full Stage.  
Bijou, Brooklyn.

De Dio is a woman. In her little circus she has the foundation of a first-rate small number. The opening is somewhat slow, but the act closes in a whirlwind of laughter, thanks to a man trainer who works the animals through their tricks in all solemnity and then does a series of good comedy falls while playing a game of football with a pretty collie, the ball being a light toy balloon. The turn is worked in a circus ring, the bank being a sort of elevated track a foot wide and about a foot from the ground. Around this track two dogs are driven in opposite directions, both having dummies mounted on their backs. Each time they meet one of the dogs does a pretty leap over the other, and the speed at which they travel makes this a most effective trick. The opening half could be vastly improved. The feats are worked in rather aliphod manner and are not at all striking or novel. Rush.

## NEW ACTS OF THE WEEK

"Spiritland."  
Pantomimic Fantasy.  
17 Mins.; Full Stage, One and Full Stage  
(Special Sets and Drops).  
Greenpoint.

Even making allowances for the roughness incident to a "break-in" week, there remains a margin of doubt as to the vaudeville possibilities of "Spiritland," Louis F. Werba's new spectacle which made its initial appearance at the Greenpoint Monday last. The producer's investment in costumes and scenery must have been immense. The settings, lighting effects and costumes are artistic to a degree. The difficulty with the number seems to lie in adequately presenting in pantomime a story which, however beautiful in meaning, is much too complex and poetic to be expressed through the medium of dumb action. Pantomime requires a simple story that can be told in action and some sort of obvious conflict. This does not develop in "Spiritland" sufficiently. The story has to do with Uncas, the last surviving brave of a warlike tribe of Indians whose legendary custom it was to make war upon its enemies at a certain period of each year. At this time "spirit" Indians appear to summon Uncas to the annual battle. He responds bravely to the call, but his sweetheart, Wa-na-tonda, urges him stay peaceably in his tepee. But the call is too strong and Uncas departs to meet the foes of his dead ancestors. He travels into the hostile country, followed by Wa-na-tonda, who hopes still to dissuade him. Finding her mission hopeless she takes poison. Uncas finds her dead, and while he is weeping, soldiers appear and a carbine shot sends him tumbling across the girl's body. As Uncas and Wa-na-tonda, Gertie Moyer and Mae Leslie had several good dances, of a wild sort, but their pantomime was not too clear. Lynn Darcy was the "spirit" Indian chief, and ten girls, all attired as braves, made up the rest of the organization.

Rush.

Noodles Fagan.  
"King of Newsboys."  
11 Mins.; One.  
Columbia.

Noodles Fagan, "the Champion Newsboy of the World," does away with the necessity of digging up new material by giving impersonations of various humorists, past and present. James Richmond Glenroy and Pete Baker were the two best known. While the imitations can hardly be called faultless, still there was enough to recognize the originals. The Baker bit is stretched out beyond all bounds, and grows extremely tiresome. As a finish Noodles shows how the ballyho for Barnum and Bailey's Side Show gets the crowd coming. This is very well done. The Champion Newsboy should be a good drawing card for the Columbia. He announces a free lecture at the theatre Saturday morning, with illustrations from his various trips around the world. Besides this, Noodles also lectures in several of the local high schools during the week.

Dash.

Mr. and Mrs. Edward H. Lucas.  
"Original Scenes from Dickens."  
14 Mins.; One, Three and Five. (Special  
drop and settings).  
American.

In their first American appearance, Mr. and Mrs. Edward H. Lucas were placed at a disadvantage in the American, now a really truly music hall, with the necessary atmosphere, which distinctly decries the serious "sketch." Though the English people present their version or versions of studies from the works of Charles Dickens, it may be classified as a "sketch." On Tuesday evening the turn was "No. 3" on a program commencing at eight o'clock in its actual running time. Position may have had to do with their reception, but almost any spot on the program would have returned them no more. Opening with an announcement, made by Mrs. Lucas in a voice so low that it was with difficulty heard in the lower boxes, they proceeded with two scenes from "Martin Chuzzlewit." The first was "The Courtship" in "three," followed by "Six Months Later," when the pair were married ("five"). The settings are announced as their own. The parlor or "general room" set looked appropriate. For the lover of Dickens and the artistic appeal of the production, probably the dress for the characters of Jonas Chuzzlewit and Mercy Pecksniff, with the looks of the pair, would appeal more strongly than the playings. Mrs. Lucas is a quaint little body, and led by far in the favor of the audience. Mr. Lucas seemed uncertain of his delivery, and was troubled at times with the inflection of his wife in not placing their tones to the reach of the entire house. As the drunken husband, Mr. Lucas gave a performance too maudlin in its state of intoxication to have allowed of the conversation of his wife reaching his befuddled brain, but he caught the import, closing the scene by striking her down, at the same moment killing the bare chance of applause, which came as sympathy for the woman rather than for any other reason. Even to present Dickens with fidelity, it would be better to omit the brutality. "The Old Curiosity Shop" was programed, but not given. It is questionable whether Mr. and Mrs. Lucas are quite strong enough in Dickens' scenes for this side; also it is a matter of some curiosity where they have played in England to cause the modulation of the voice evidently practiced.

Sime.

Bohemian Trio.  
Musical.  
12 Mins.; One.  
Columbia.

The Bohemian Trio is another one of those street musician things with a violinist, a guitar and mandolin player. The trio have nothing new to offer. They dress like the several others and make music of a similar brand. All three are possessors of excellent voices, and the music is well taken care of. The Columbia audience showed more enthusiasm over the trio than any other act on the program. Among acts in its class, the Bohemian Trio frames up very well.

Dash.

Stafford and Stone.  
"A Hunter's Game" (Novelty Sketch).  
19 Mins.; Full Stage (Woods).  
Greenpoint.

A good deal of skillful stage management has gone into the construction of "A Hunter's Game." It too often happens when one aims to surround a narrow specialty with something like a sketch structure that he buries the specialty under a vast quantity of sketch. In the large majority of instances he embarrasses himself with reams and reams of dialog. Frank Stafford has escaped this pitfall. His specialty is whistling and imitations, and he pursues that line of effort consistently. The sketch is always in evidence to support "atmosphere" and give picturesqueness to the stage, but is always in the background while the whistling is prominent. The curtain goes up on an extremely pretty woodland setting. At the back stands a beautiful setter dog in perfect statue pose, and "pointing" with the rigidity of a carefully trained pup. Stafford enters in hunter costume, whistling a catchy air in his flute-like notes. The hunter fires his gun in the trees and continues whistling while the dog retrieves two birds. Everything in this introduction was in the picture and the attention of the audience had been firmly caught, when Stafford came down centre, still in his careless manner and, with orchestral accompaniment, went through a series of bird imitations, worked into "Listen to the Mocking Bird." Imitations of animals, knife grinders, etc., followed, each with a short, crisp announcement. At this point Marie Stone entered, dressed as a "summer girl" and the two had a bit of flirtation in pantomime, Stafford whistling expressively in lieu of talk. This "bit" leads to a song by Miss Stone, a very pretty number. More whistling and the successful climax of the flirtation rounds the sketch out. Opening after the intermission at the Greenpoint this week, the act scored an unquestioned hit. It has the essentials of a highly successful number, and its future should be assured.

Rush.

Maude and Gladys Finney.  
"The Mermaids" (Swimming).  
14 Mins.; Three.  
Fifth Avenue.

Maude and Gladys Finney are giving almost the same routine of aquatic feats as that of The Finneys. Two wood wings are extended from the "No. 2 entrance," leaving just enough space in the centre of the stage for a ten-foot tank, holding about four feet of water. The two girls, dressed in close-fitting blouses, trunks and tights, go through a series of graceful evolutions under water—picking up fifty coins from the floor, showing in pantomime a sleeping mermaid, and other like feats. Both girls are of the pink-cheeked, wholesome British type and make a pretty appearance. Midway on the Fifth Avenue bill this week they registered an undoubted hit. Rush.

The Misses Cooke and Clinton, sharpshooters, will continue to play vaudeville engagements while conducting "The St. Kilda," an apartment house in New York City, of which they have been the proprietors for the past year or more.



**Incognito.**  
**"The Maid of Mystery."**  
 10 Mins.; One.  
 American.

"Guess Who She Is," says the American program. Well, Incognito is Geraldine Axemister, and she lives at 2450 Halstead Street, Chicago. That's a guess. A young woman seated in one of the boxes Tuesday night said her name must be Daisy Lemon. That's another guess. Coggie wears a mask. If she wore the mask with nothing else while doing a "Salome," Incog might be a riot. That's still another guess. On form, Coggie couldn't do a "Salome" without wearing corsets (Fact). Her waist avoirdupois indicates her age around 38. There's another guess. From the unmasked portion of her face (bridge of nose to point of chin) Coggie might be 20 or 22. Another guess. She sang three songs (Fact). She should have sung but one or two (Fact). Or none at all (Guess). She may not be singing long, mask or no mask (Guess). Her voice is a soprano (Fact). It isn't a world beater (Fact). The audience didn't know how to accept her (Fact). Wanted to "kid" (Fact). Probably has at one or more shows during the week (Guess). "Veils and masks" with nothing to back them up can't start anything in vaudeville (Fact). Never will (Guess). Suggestion permissible? (Offered free to the Morris Circuit). We notice an "advertising curtain" in the American. We also notice that Coggie is wearing a décolleté dress, with quite an expanse of pure white chest above. The mask is either permanently or temporarily affixed to the face (Fact). We may never know who is wearing it (Guess). Then why not tell Coggie to have painted on her pure white chest: "Cleaned up by Sapolio?" Say 1,400 people attend the matinee and 1,900 people the night show. There are fourteen performances a week. That gives 23,100 people who will watch Coggie next week at the American. It's worth something to the Sapolio manufacturer; or a department store; or the management could utilize the space to say, "There's a good show at the Lincoln Square." No gent can doubt a lady. *Time.*

**Gilroy and Church.**  
**Conversation and Parodies.**  
 14 Mins.; One.  
 Bijou, Brooklyn.

Gilroy and Church belong to about the average grade of talking and singing comedians. There is not a great deal in the turn that has not long since been made familiar, but they handle it well and altogether fill in an entertaining quarter of an hour in a house of this sort. The comedian is a hard worker and an intensely busy person. He puts his stuff over, too. But a comedian who hopes to be accepted in the better-class houses can have no use for such talk as "waiter, get me a yard and a half of soup and wrap it up in an egg." Glory be, regular vaudeville has gotten over that stage of its development some time since. The straight man does the feeding as usual, and in addition sings a ballad soulfully. *Rush.*

Edw. Quinlan, late of the Mowatts and Juggling Johnsons, has formed a partnership with Dan Altus, late Albertus and Altus. B. A. Myers has the new act in hand.

**Neil Burgess and Co. (12).**  
**"The County Fair."**  
 22 Mins.; Full Stage and Two.  
 Fifth Avenue.

The vaudeville version of the rural classic is merely an excuse for introducing the final horserace and Mr. Burgess. It's a good excuse, too, with this reservation: not a little of the charm of "The County Fair" came from the building up of rural character relations and atmosphere, for which there is no time or room in get-to-it vaudeville. The twenty-two-minute version is a mere sketch of the old comedy-drama, but the adapter has managed to suggest something of the wholesome, homely appeal of the original. It moves rapidly to the climatic horserace, through a well-devised progression of comedy and serious scenes, but it is the race scene that gives the offering its grip. The old treadmill has been made into a novelty. The three treads are mounted on a circular platform. At the rise of the curtain the horses are racing head-on toward the audience, but as they gallop, the platform turns slowly on its centre, until the racers face the "prompt" side. In this position "Cold Molasses" moves slowly up into the lead. This modern effect is a great improvement on the straightaway race and it is working perfectly. The Fifth Avenue audience gave the whole act its warm approval. *Rush.*

**Mosmo Arab Troupe.**  
**Acrobats.**  
 8 Mins.; Full Stage.  
 Columbia.

The Mosmo Arab Troupe (four men and a woman) contains two familiar Arab faces; one of the other men is probably an Arab also, but the other two are apparently natives of this side. The combination does not mix satisfactorily. The usual Arab style of work is followed, the fast ground tumbling following the pyramid work. The pyramids are not what they should be, principally through lack of numbers. The ground work is also below what other Arab troupes have lead us to expect. The two Arabs do exceedingly well, but the others cannot follow the fast pace. *Dash.*

**Pilzner and White.**  
**Songs.**  
 10 Min.; One.  
 Columbia.

Pilzner and White were until recently in a quartet which depended almost entirely upon Mr. White's burlesque of Vesta Victoria to pull it through. In the present singing specialty that the pair have framed up, White does a similar burlesque affair, utilizing the now rather played out sheath gown for comedy in place of the Victoria bit. The act, as far as the singing is concerned, does very well, both men having good voices, but there is need of more than that to carry it through, and the comedy used at present will not do the trick. *Dash.*

Norah Kelly has a new act, under the management of Jack Levy.

The admission to the gallery at the Lincoln Square was raised to fifty cents on Monday for the Lauder engagement. After Lauder leaves the gallery may be closed again.

**Jennie Ward.**  
**Songs.**  
 12 Mins.; One.  
 Columbia.

Jennie Ward is capable of much better things than she is showing at the Columbia this week. The house may be to blame in a large measure, for if you have ever been inside the Columbia you can easily imagine what would happen to a quiet singing turn or a pianolog. Jennie is a nice looking girl with a very good idea of what is becoming to her in the dress line. Her voice is away above the vaudeville average, and she can play the piano and dance in good style. Still with all these things in her favor, she is not even making a good showing at the Columbia. It is due simply to the fact that the specialty has been laid out with no thought, and Miss Ward is careless about her work. Miss Ward opens in full stage, made necessary here through the use of the piano, plays a couple of ragtime selections and sings a couple of songs not suitable for her. She changes to short black knickerbockers, closing in "one" with a song and very neat dance. The knickerbockers are out of place. A becoming dress should be worn instead. Jennie Ward would make a capital partner for a good light comedian. She would do much better in an act than alone. *Dash.*

**Gertie Everett.**  
**Singing Comedienne.**  
 15 Mins.; One.  
 Bijou, Brooklyn.

"English Music Hall Artists," says the program superfluously. Miss Everett's accent screams her nationality, as does also her method of handling her songs. She sang four Wednesday night and made three costume changes, two neat soubret frocks and the other a comedy dress for "Fine Feathers." Also the fact that she wore silk stockings must not be overlooked. Miss Everett is a neat, sprightly little person, but her voice is a bit uncertain and thin. *Rush.*

## OUT OF TOWN

**Lillian Mortimer and Co. (5).**  
**"Po' White Trash" (Comedy Drama).**  
 25 Mins.; Full stage; Special Setting.  
 Majestic, Chicago.

First regular presentation in vaudeville of this playlet by Miss Mortimer, who emerged from the melodramatic ranks, where she starred in her own plays. Miss Mortimer wrote the sketch, "Po' White Trash." It has been made to suit her unquestioned talents as an ingenue. A rural setting, with practical house up stage and details in accordance with the atmosphere, are among the creditable particulars that add realism to the action. The story is melodramatic an at times sensational. An uneducated young girl, a gawky lass, who knows of no evil in this world, is in love with a young city chap. Her name is Jinny (Miss Mortimer). The young man is loved by another, an adventuress, who is spurned by the former. The sheriff of the town, a formidable person. While he is absent, Jinny overpowers the adventuress and changes attire with her. The parson arrives and at the point of a revolver forces the young man to marry her, thinking she is the other. She quickly whispers to him and they are married. The sheriff discovers his mistake and

## "SKIGIE" CLAIMS HE KNOWS A CHORUS GIRL

Goes to 125th Street; Growls Because It Is Still Cold, and Says Eva Tanguay Had a "Grouch on."



SKIGIE

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

The first act was Doelsch and Zillbauer (125th Street, Wednesday evening). They play accordions. They were very bad. A man does tricks with his teeth next (The Kyasayas), and the woman with her hair. I'd like it better if they would quit that shooting.

Barry and Wolford sing songs and talk about themselves. They'd been singing yet but they made the audience shut up, and they were fair. Grace Scott has a very nice act ("Divorcees"). I like the man in the act. The act is funny.

Bobby North went good and he was a riot. That's what Charlie says. There was one girl in our row and she went crazy over Bobby North, and he is very good. Everybody near her was laughing at her and not at Bobby North. Monroe and Mack have a bad act ("Taking the Third Degree"), and I don't think it is funny, but I have seen bader acts than that.

Eva Tanguay is very good, and she has some new songs. She had such a grouch on she wouldn't take a bow and the theatre was packed, and it was as cold as it was the other week before. She sang "I Don't Care," and the leader got mixed up and she said "She's mad again," and she went very well.

"The Naked Truth" is a funny act, and I know one of the chorus girls (Mary Manson), and she's prettier now than when I used to know her, and they have too much singing in it. The sailor that sings is rotten.

## 'TIS GREAT TO BE GREAT.

Sioux City, Ia., Feb. 4.

During the week of Jan. 24 when The Sandwinas should have played at the Orpheum, which they did not do excepting at the Sunday night show, Mama Sandwina gave birth to a ten pound boy.

He has been christened Theodore Martin Sandwina, after the only two great Americans the Sandwinas know of; Theodore Roosevelt and Martin Beck.

There may be others, but The Sandwinas are foreigners.

the curtain descends, leaving the plotters foiled. Miss Mortimer is a clever little actress, emotional; full of expression, and acts with conscientious preciseness. Both the vehicle and Miss Mortimer should occupy a prominent place in vaudeville.

Frank Wiesberg.

### THE GIRL FROM RECTOR'S.

A girl from Battle Creek is the big noise in "The Girl From Rector's," a very Frenchy farce presented for the first time in New York on Monday evening, and once before that at Trenton, N. J.

A little publicity with "police" plentifully sprinkled about it is a good thing for the box office. The Weber Music Hall isn't a large house, and the standees bulged the back walls, while a squad of blue coats had to disperse the clamoring crowd for admission tickets in the lobby.

Who would ever have suspected that ~~Professor~~ Potter, in taking the piece from the French, would have localized it so far as to hit upon Battle Creek. That's one small trouble with the Rector Girl. She has been overlocalized, although the last act was allowed to go as it lay.

That last act (there are four) is a screamer. After seeing it, one can't decide whether to climb up on the flagpole of purity or just laugh. The laugh is the best, for, after the vile, indecent and unlicensed dialog of "The Easiest Way," what is there left?

New Yorkers apparently want their stage goods "raw." They are getting what they want. There's but one thing left to show on the stage after the final scene of "The Girl From Rector's." Still, it is funny, and as for that, the piece is amusing throughout. The trouble Monday evening was the first-nighters had had their moral appetites prepared for "dirt," and it didn't show quickly enough, excepting in small snatches of dialog, which could have been much worse, and would have had to be to reach the quality of one of the mildest lines in "The Easiest Way" which reads like this: "Well, Jerry is good to me. Of course, he is old, but he likes me. You can just bet your sweet life though, Laura, that if Jerry isn't there with his little old check every Saturday night, there's a new lock on the door Sunday morning." That's a really mild outburst of Tenderloin secrets in "The Easiest Way." So what matter what is done in "The Girl From Rector's" or any other show as long as they don't "pull a circus"? The stage is growing pretty close to that Parkhurst discovery, however, and who can tell?

When you "pan" the "Salome," "Apache" and "Cooch" dancers in vaudeville hereafter, apologize, for they are only little mites on the immoral wave spreading in a death-like pall over Theatredom.

It looked as though something were coming off when the program announced the fourth and last scene as "French Charley's Road House." It was a decent looking road house. There were three tables set in the large room, while off-side were bed or private rooms, numbered from 22 to 25.

The entire story led up to this situation. Loute-Sedaine, in Rector's, was Mrs. Judge Caperton in Battle Creek. All the Battle Creekers were ready to make affidavit that the Mrs. Judge was a "perfect lady," and the best of the best in Michigan, although she did take long trips away. During these trips, she was "Loute" on Broadway, and the "particular friend" of Richard O'Shaughnessy, a young bachelor, having for his chum Col. Andy Tandy, who afterwards develops to be the second husband of Mrs. Witherspoon Copley, the leader of Battle Creek society. Mrs.

Copley believes her husband in the West Indies looking after his plantations, but Col. Andy instead is trying to "cop" Loute away from "Dickeybird" O'Shaughnessy. Loute may be taking chances, but she's "on the level" with Richard, and Andy says so, even while "making the play."

Richard has a cousin, Prof. Aubrey Maboon, a Chicago University instructor (sufficient indictment), who is engaged to Mrs. Copley's daughter by her first spouse. Marcia Singleton is the daughter. She, her mother and the Professor come to New York to see the sights. The Professor prefers Y. M. C. A. lectures to the Lively Lane, and the daughter kicks over the traces. She wants a live one. Meeting Richard, who looks pretty good to her, they become engaged.

Richard almost tells Loute she's flagged, and Loute goes back to Battle Creek. Tandy digs out for home on his return date, and he heads for Battle Creek. Mrs. Copley and her daughter, with Richard, arrange for the marriage, and they all go back to Battle Creek, where it is to happen.

Everybody meets in Mrs. Copley's house, and there's a fine how-d'-do. Mrs. Copley, to punish her intended son-in-law for what she thinks is merely an over-indulgence in wine, frames up the "road house" episode.

It works nicely, and all the principals are gathered in the tavern. Richard becomes surprised and displeased, and leaves. The party breaks up with the women announcing they shall remain over night in the house, while the men must go home, although Mrs. Copley informs her husband, Tandy, on the quiet, that her room is 25 and he must return.

He does, so does Judge Caperton, who, by mistake, goes in room 22, occupied by Angelica, the maid, while Loute is alone in 24. Richard returns and finds Marcia, with whom he has passed through a civil ceremony the day before, and Richard, saying the civil thing is enough, enters room 26 with her. (All lights down.)

The Professor returns to the road house looking for revenge. He is quite sure that Richard is with Loute, so he hammers upon a cymbal, making sufficient noise to arouse the dead. But no one appears. The four rooms are silent. They remain silent. The house laughs. Professor hits the cymbal again. More silence. More laughter. Then Professor hammers it good and plenty. This time the couples show up. Tandy and his wife in pajamas and night gowns; Richard and his wife; Judge Caperton and the maid, the Judge protesting "everything has been all right," although the maid had previously informed the Judge when asked the way to her room "that it was up a church aisle with a marriage certificate in one hand."

The final scene of "The Girl From Rector's" sounds like the finish of a Boccaccio story. Nothing could be broader; nothing more suggestive, and all deficiencies are supplied by the night-dress brigade upon appearance.

So what's the use of being sore? You have to laugh in the theatre at it; why not laugh outside? And as we remarked before, "The Easiest Way" and "The Girl From Rector's" clean up on everything and every thought to just one certain point.

(Continued on page 22.)

### THE MAJESTICS.

To that division of burlesque managers who take as their excuse for mediocre shows the system that "profits count; not gross receipts," Fred Irwin's "Majestics" should be an object lesson. Irwin started the season under the most adverse conditions, opening with an expensive organization, and just at the point where the business ahead was notoriously poor.

But he stuck to the principle of playing large receipts against a large payroll through discouragement and loss. Now that he is playing the good time, things are coming his way. The Murray Hill week witnessed turn-away after turn-away, and the show scored the high record for that house. Anyone who looked over the capacity audiences during the engagement could have no lingering doubt but that the Irwin system was vindicated.

"The Majestics" is a great big show. Bigness is not its only characteristic. It has novelty, cleverness and varied entertainment to a degree most unusual in Wheel productions. Anybody can collect a big show, but when a mass of material is laid out to best advantage the result is a real achievement. Another item that is worth considering is that Irwin has had his burlesque audience in mind all the time. The proceedings at no time become oppressively polite, the aim seemingly being to keep up a swift pace of alternating comedy "bits," brilliant numbers and stage pictures and picturesque incidents.

To take one detail as indicating the general "class" of the offering, there are eight chorus men in the company of forty-eight or so. Chorus men, too, who act like human beings, sing as well as an average male quartet and dress like the Broadway musical comedy kind. Who ever heard of such reckless extravagance in a burlesque organization?

The list of women principals is so long that, in the rush of the show, it is not easy to identify the individuals, but the general effect of bright costuming, pleasing faces, singing ability and brilliant dressing commands attention. Individual excellence is sacrificed to the ensemble.

There are seven scenes in the two-act piece called "Americans in Paris." The show opens under full speed, with thirty or so choristers engaged in a dance of whirlwind color and motion. Almost without a pause in the music a snappy octet of "ponies" takes the centre of the stage for a bright, speedy number, while the rest of the girls stand about and help to work up the effect of riotous movement. The comedians (Joe Hollander and Gus Faye), both Germans, have their first inning shortly after this. Then comes another number (a French chanson, by Mlle. D'Arcos and the chorus) and another bit of nonsense by the comedians. Before the audience begins to suspect that the show has already been running twenty-five minutes, the whole company goes into a splendidly handled operatic medley that makes the first.

"The Majestics" bears the Irwin trademark in its excellence as a singing organization. There is not a jarring note in the big chorus effects, and the finale was a revelation in ensemble singing.

It is possible that the chorus was too constantly in evidence during this scene. The girls were on the stage almost without intermission, and too much of a good thing was in the way of becoming a bore.

For this reason the next number, done in a street scene in "one" by the fifteen men, was perfectly timed. Outside of being an immensely effective number on its merits, it effectually dispelled the impression of superabundance of girls. "I'm Thirty All the Time" was the title, music and lyrics being by Joe Hollander, who has provided the piece with an original score of exceptional merit. Joe Bonner led in capital makeup as a comedy "drunk," while the others simulated various degrees of intoxication, and Hollander and Faye worked in an occasional laugh on their own account. Well sung and admirably handled, the number scored one of the hits of the evening.

The second scene was a duplicate of the first as concerned its elaborate stage pictures and generous "giriness." It opened with another medley of familiar opera airs, led by an unidentified soprano who did not appear again. She had a strikingly sweet voice, and uncovered a top note that is as rare in burlesque as a show like the "Majestics." This scene wound up with a short series of impersonations, including Marie Hartman as Eva Tanguay (rather wide of the mark); Roy Cummings as George M. Cohan, and Edith Hollander in a neat little dance.

Hollander and Faye filled in an interval in "one" with a German dialect bit, involving the exchange of a pitcher of beer a la Kolb and Dill and others before them, and the curtain rose on a woodland scene in which Edith Shaw and Anna Meek, two stalwart showgirls, reduced themselves to negligee above the waist line and fought a duel, presently to be burlesqued by Faye, Hollander and Ernest Rackett (Ernest and Clara Rackett).

Another return to "one" entertainingly filled in by Faye and two of the girls in a capital line of stage slang dialog, preceded a prison scene in which the men of the company clown about and won generous laughs. A song by the male chorus would not have been amiss here, although the laughs were frequent and hearty, and the earlier part had been somewhat short on comedy.

The Peerless Quartet officiated again while a change of scene was made. The four sing nicely enough, but they are fearfully old in the selection of songs, running to imitations of bells, banjo, steamboat whistles and the like. They attempted no comedy, however, and so their minor failings were easily forgivable.

The great big, undoubted hit of the last act was the specialty of The Racketts, "Fitz in Evening Dress," introduced during the action. Miss Rackett had long since taken the lead of the women principals by her charmingly graceful stage presence and breezy way, and had established herself firmly with the house, but Mr. Rackett had been all but buried under a "straight" role. It took only an instant to put him in prime favor, and both the couple's songs drew down encore after encore, practically holding the show up at 10.40.

Evelyn Walker did extremely well in the same act, singing "The Best of Friends Must Part," a catchy ballad, and Miss Rackett had a delightful comedy scene with Faye. A "Salome" dance, also by Miss Rackett, with special setting, was the close of the best, brightest and biggest show traveling the Eastern Wheel this season.

Rush.

ROSE HILL ENGLISH FOLLY.

There isn't much to talk about in the second Rice & Barton show to play New York this season, outside of the olio. ("Rose Hill English Folly Co.")

At Hyde & Behman's Olympic, Brooklyn last week, following three corking good burlesque organizations, as they run ("Trans-Atlantics," Irwin's "Big Show" and "Majestics"), the Rice & Barton aggregation played to good business.

The piece is "The Knights of the Red Garter," another name for "The Pink Dominoes." It has been in use before by many.

"Mark Mooney" and "McSweeney" are the Irishmen in the persons of T. F. Thomas and Geo. W. Rice, neither one applying a Celtic tinge to his speech. Their play-wives are also there. John E. Cain is the actual "Irishman" in the role of a butler. The usual "Hebrew," "Dutchman," "blackface" and "cissy" are absent.

There are eighteen or twenty lifeless and listless women, headed by (program) "Miss Idylla Vyner." The other principal females are minus the "Miss." Perhaps Miss Vyner fears the audience will imagine she is married.

The contributions of Miss Vyner's included a toe-dance, leading "Dixie Dan" and wearing tights in the finale of the second act, the latter about the best thing in the piece through its singing arrangement. Of the attempts by Miss Vyner, the wearing of tights is the best.

Blanche Newcombe looms up as a housemaid amidst the crowd of women around, of all sizes, shapes and looks. She sang "Be Sweet to Me, Kid," with a good idea of it, and in a "kid" specialty opening the olio, Miss Newcombe looked very cute and pretty in her boy-sailor suit of blue, singing three songs. The young woman is a likable "kid," and should go in for "kid" songs only, having one especially written for her with a touch of spice. That might replace "The Songs That Used to Be."

"A Good Night's Rest," played by John E. Cain in blackface with a couple of assistants, is an old-time afterpiece, bringing laughter through Cain's excellent "coon."

Cook and Sylvia received lots of applause for Mr. Cook's dancing, while the Four Londons in a casting act were the big item. The Londons are doing some remarkable throwing and catching, the black-haired catcher particularly being certain, while the "fliers" are among the best. Doubles to a hand-catch are frequent. There is some new foot work, and it is very prettily executed.

In the piece an octet is well handled by four of the men and an equal number of the girls, while there is an odd dressing scheme in "A Little Bit is Better Than Nothing at All" (taken from that title). "Living pictures" are posed by Catherine York.

Between the first two acts some tiresome "stalling" is indulged in, and in a "dressy" number, one of the girls has taken the design of a gown from the Anna Held show.

Otherwise the "Rose Hill Folly" is the same show which has been seen by burlesque patrons often, with a certain amount of credit going to Mr. Rice for his ever-blooming youth.

Sime.

Mayme Remington and her "Picks" play the Orpheum, Boston, next week.

BIJOU, BROOKLYN.

This week marks the entrance of the Bijou, Hyde & Behman's property, into the ranks of the 10-20-30 vaudeville and moving picture theatres, which have increased so enormously in number in the east during the last few months. Like a great many of the others the Bijou abandons a policy of melodrama, having formerly placed Star & Havlin attractions.

The house is an extremely cozy one, seating perhaps 1,500 persons. Under the new policy it plays six vaudeville acts twice daily, with an illustrated song singer doing two turns in each show. Two reels of moving pictures open the show, another reel is run off about the middle of the performance and a fourth reel puts a period to the proceedings. Wednesday night the audience filled about half the capacity.

The entertainment has a good deal more the complexion of a real vaudeville show than the offering at the Columbia, playing the same style of attraction half a mile or so down Fulton Street. There is a certain snap and speed to this week's bill, although, of course, all the acts are small ones, excepting Nick Long and Idalene Cotton (headliners). None of the acts drags. Several of them occupied only about twelve minutes or so.

It all runs to comedy. Let it be said at once that the Bijou audience wants its comedy undisguised by delicacy. It can't come too rough for them. They take easily also to freak effects and sentiment in allopathic doses. One of the hits of the bill this week is a number on an xylophone arrangement made out of tin cans. The effect was about as close an approach to melody as "Salome" is to art, but the house accepted it with delight that was refreshingly childlike. They are even more ingenuous and less sophisticated than Harry Leonhardt's Yonkers clientele.

The two opening pictures clear the way for the vaudeville acts about 8:30 in the evening and the show is over by 11 o'clock, including two songs and two reels of pictures, so the six acts have not a great deal of time to occupy the stage. This makes for a good show and has all sorts of advantages over the Columbia system of sending acts out to kill time by any expedient.

La Rose Bros., knockabout acrobats, open the show. They spend too much time "stalling," but when they do get down to work manage to put over a fairly amusing routine of slapstick stuff and comedy falls. One dresses as a Chinaman, the other as a clown with chalk makeup.

Rosco and Sims were No. 3. They have a rather old-fashioned musical act, although the comedian, in blackface, does manage to hold down a comedy role in capable fashion. They have lately bought fresh velvet hangings for their paraphernalia. It was in this number that the tin-can xylophone scored the "riot." The straight man dresses as an Englishman, with Dundreary whiskers. But there is nothing in his dialect to indicate that he does not hail from Buffalo.

They simply ate up Long and Cotton's very dramatic sermon "The Banker and the Thief," and fell for Mark Bennett, the illustrated singer, who picked ballads to match a soulful tenor voice with one of those throaty sobs as an "effect."

Others on the bill were Gertie Everett, Gilroy and Church and De Dio Pony Circus, all under New Acts.

Rush.

COLUMBIA.

It's a very poor brand of vaudeville that they are dishing up at the Columbia this week. The house was very light on Wednesday, and it may be just possible that poor shows will kill business in a "ten-twenty" house as well as in the better class theatres. The matter of killing off the patrons is of no great moment here any way, for if the poor bills that are presented won't do it, certainly the fifty-seven different drafts that go rushing through the place will. Every time the olio drop went up it was like going into a blizzard.

Three reels of pictures and two illustrated songs, together with eight acts, help to lengthen the show out into a three-hour entertainment. Two of the eight acts billed did not appear, and as they happened to be the features and novelties, it made the program a bit awkward. Noodles Fagan, Jennie Ward, Bohemian Trio, Pilzer and White, who replaced "Reincarnation," and The Mosmo Arab Troupe are under New Acts.

Gillette and Hallihan opened the show with a "kid" bit that did very nicely. The talk could be propped up a little in places, but there is not a great deal of it, and there is no harm done. The singing is a bit trying, due mainly to Miss Hallihan's efforts to be heard all over the house. The dancing, of which there should be a great deal more, is all that it should be. Miss Hallihan makes-up here for the few off notes, although she doesn't dance nearly enough. Any part of the specialty could be sacrificed for more of the dancing, and no time should be lost in doing it.

Luce and Luce replaced Humanus, the Mystery. There was no mystery about Luce and Luce; they simply did their turn and let it go at that. The act is a quiet, entertaining musical number, without any doubt, too quiet for the Columbia, where the red nose and the elastic are still the two funniest things that were ever thought of. The violin imitations were what pleased. This was a sure thing from the beginning. Mr. Luce first announces an imitation on the cornet of an army bugle. When the simple announcement got a hand, you can picture what they would do to the "Old Church Organ." Miss Luce is wearing two very becoming and pretty new gowns.

"Fun on a Trolley," the old Bob Dailey act without Mr. Dailey or any of the other of the principals, with the possible exceptions of the "drunk," filled in an eight-minute rough house without uncovering anything particularly funny. All there ever was to the act was Bob Dailey, and, although the man who is taking his place works hard, he cannot carry it through. The act remains practically with the same number of characters and the same business.

Dash.

TWO BILLIES PANTOMIME.

Boston, Feb. 4.

The Two Billies, of "The Folies of 1908," Billie Reeves and Billie Schrode, have in preparation a big pantomime production for vaudeville, which will be presented for five weeks commencing in April, before the promoters take part in the new show for the New York Roof this summer.

Stuart Leslie, an English singer of songs, will probably be placed on the Morris time.

FIFTH AVENUE.

Most unusual is the selection of this week's show at the Fifth Avenue. Of the first four numbers three are comedy sketches, two involving musical and dancing incidentals, while the other leans toward the talking farce. Taking the response of the audience as the test the selection worked out very well. Added to the three sketches, a tabloid version of "The County Fair" (New Acts) closed the show. The bill is pretty generally provided with comedy values, and it was due to this in a large degree that it made satisfactory entertainment.

Cameron and Flanagan gave their familiar "On and Off" to solid applause. "Back stage" affairs have received attention frequently in vaudeville, but, with perhaps the exception of Rose Stahl's "Chorus Lady," no more faithful stage type has been drawn than that of this team's "hicks." The novelty of the arrangement recommends "On and Off" immediately, and the capital, easy acting of the pair drives their characterizations home.

Lily Lena has several new songs and five costume changes that are marvels of celerity. How she manages to leap from one pretty frock into another quite as neat without disturbing her easy poise is one of those deep dark dressing room mysteries. Five songs made up her offering this week. The comedienne goes in for pretty melodies and sparkling lyrics rather than for burlesque effects and risqué points. Only one verse of her next to closing song approaches "blueness," and that was easily forgivable on the score of its cleverness. For a single singing turn in "one" Miss Lena gets an unusual degree of speed and action into her allotted twenty minutes. On Monday night she had to signal "no more" to the orchestra leader before the audience would be satisfied.

Bert Coote and Co., were a laughing success in "A Lamb on Wall Street." Mr. Coote's Englishman who delivers utterly assinine speeches with an air of swelling importance is a ridiculous figure and carries the sketch.

Melville Ellis gave his quiet smooth entertainment unchanged. The house liked his "musical omelet," as he calls the improvised medley of operatic and popular airs. For the finish the pianist plays "Yama-Yama" with a maze of be-frilled and be-ruffled improvisations that won him substantial applause.

The Empire Comedy Four return after a considerable absence. The makeup of the act is about the same. The by-play between the "Dutchman" and "Cissy" is not as prominent as it used to be and the quartet seem to be giving less of the old knockabout, although there is still a good deal of that. Their clowning is mostly in the early part. Toward the finish they go in for straight singing and get away to real applause. They are next to closing the show this week.

Viola DeCosta and Co. opened the proceedings with the dancing and singing sketch "In the Latin Quarter," and despite the spot passed.

Maude and Gladys Finney, New Acts.

Rush.

The Wheelers, comedy jugglers, and the Goldie Makaranko Troupe of Russian dancers, joined "The Casino Girls" at Philadelphia this week.

## AMERICAN.

With a \$2,000 feature act heading the bill at the American this week, the program drops off in quality, and lacks "class" without any question. In a word, it is too cheap, notwithstanding Amelia Bingham's presence.

Also it is a difficult bill to place for the best results, and a rearrangement followed the first show Monday. This brought the Three Brothers Delton, a comedy acrobatic act, to open the show. In the company, the Deltons could have taken any position and carried it through. They were wasted at top, although making an excellent opening number; much too good for an eight o'clock show.

The exigencies permitting, a new colored act, Harper and Smith, should have had the Deltons' place. This colored act followed Miss Bingham. Probably a greater contrast has never been offered upon a variety stage.

Amelia Bingham, for vaudeville, is superb. No criticism may be offered of Miss Bingham's vaudeville idea. A better one has never been evolved from the grey matter of a "legitimate." Miss Bingham has set a standard for the "legits" in vaudeville: those who have, those who will, and those who want to. Why could not Miss Bingham return her idea into the legitimate by giving an evening's performance of four or five acts, taking into the legitimate a full cast—and as competent a one as her present principal support, Richie Ling, Lynn Pratt and Beth Franklin now make.

Miss Bingham is far from knowing the vaudeville she conquered so easily, however. Tuesday evening, "Camille," "Sans Gene" and "Fedora" were presented in the order named. The first and last should not be in the same program, and more especially Miss Bingham ought not to conclude her performance with a death scene as in "Fedora," a character she does not give convincingly, nor is her robust "Camille" calculated to impress those who know the story of the consumptive's end. "Sans Gene" and "Fedora" together are too much of an effort, with no breathing spell.

The comedy in the sketch of Eddie Girard and Jessie Gardner's "Dooley and the Idol" arrived in the nick of time. Mr. Girard still has to mend the finish; it is costing him applause. This latest piece is a bully comedy number; yet capable of expansion. Miss Gardner is wearing a new and pretty white dress, and if Miss Gardner cares anything about it, she may be informed that "Don't Be Anybody's Moon But Mine," as sung by her, becomes a better number than as rendered at present in "Stubborn Cinderella," with a large chorus there for assistance. Another point; they say the "idol" is not a "Billiken" but a "Merriwinkle," reputed to be "Billiken's" wife, and a goddess in another department.

Following Incognito (New Acts) Grant Gardner and Marie Stoddard held the stage for twenty minutes, both scoring, Miss Gardner heavily, and Blake's "unridable" mule followed to several minutes of screams. Only the mule of the animal act is used this week. Weston and Young, with a company, presented "The New Reporter," dialog, "money changing" and frequent use of "signs" not having been altered. It is a fast act, and fitted in well.

(Continued on page 22.)

## HAMMERSTEIN'S.

The management evidently have decided to test the drawing powers of Rajah to the limit, for aside from "The Devil and Tom Walker," easily the legitimate hit of the program, the bill seems to have been made up with a noticeable indifference to the usual demands of the house. From the attendance Monday night the management can afford to take chances. The house was packed.

Rajah, in her third week, is without a doubt the best comedy act that Hammerstein's has ever uncovered. It was hard to figure at first why a sophisticated audience like that which patronizes the Broadway house would fall for the "Midway" thing, but it is all explained now. It's just a joke, that's all. The comedy doesn't all come from the stage; there are several "audience comedians" who get the laughs with few choice remarks while Rajah is doing her "wiggles." "Oh, you kid" and "Shake yourself, Honey," were greeted with uproars. Besides these things Rajah has other values. There has been at least one act on each bill with her either burlesquing the dance, or spending considerable time talking about it. This week it is Hoey and Lee. The pair are showing the best routine that they have had since they rejoined hands. The only weak spot is the talk, which is the old material that never had any place in the offering.

"The Devil and Tom Walker" simply came into its own on Broadway. The act is closing the first half. A novelty or comedy act is hailed with joy in these days of progressive vaudeville, and when an act contains both these much sought for ingredients, its value becomes almost limitless. "The Devil and Tom Walker" has them both, and is a production besides. If John B. Hymer has any other "Devils" under cover, vaudeville will be pleased to give them a hearty welcome.

Niblo's "Talking Birds" were just enough out of the ordinary run of things to excite no little amount of curiosity. The turn is short, has novelty and is exceedingly well worked.

Gillihan and Murray, after a separation of four years, are once more together, and if they will only do away with the present talk, it will be a happy reunion all around. The singing is of a first rate sort and the comedian's "wench" is bully. He has wisely not attempted a burlesque, but secured a good looking soubrette costume, and gets more fun out of the new arrangement than he possibly could from a grotesque get-up.

"The Gainsboro Girl" did rather well (No. 3). The act is a straight singing offering. It is given a background to get away from the usual high-class single singing specialties. It's a good idea, for were the girl to simply come out and sing her songs without the little play of lights, the result might be in doubt.

Lyons and Parks, with the \$1,500 harp standing out in strong relief, opened the show in very pleasing style. The act did better in the position than any that has played the house this season.

The Majestic Musical Four opened after the intermission, and Wills and Hassan closed the show, both passing easily.

*Dash.*

Jessie Couthoui will play in London during May, remaining abroad for three months.

## COLONIAL.

Blanche Ring (New Acts) and Annette Kellerman make a first class pair of names at the top of a variety bill. Capacity houses at the Colonial this week are the best proof of that. Miss Ring probably deserves a little the better of the credit for drawing, this being her re-appearance in the varieties, while it is the second week for Miss Kellerman at the house. The bill as a whole is not to be classed with that of last week's, or in fact is it up to the usual run of the Colonial. For the most part it is slow and draggy. Julius Tanen was the biggest laughing success of the evening. The applause at the finish was strong, although in the case of a monologist, this is a minor consideration. "Princess Trixie," "The Horse that Entertained the King," a fact that Harrison Barnes, the trainer, makes sure that the house shall not forget, really has anything in its line whipped at all stages of the game. Mr. Barnes claims the horse understands what it is doing. Of course there are a few of the "show men" who question this, but no matter how accomplished, it is very skilfully put over. The usual way of answering questions by means of nods or tapping with the front feet is not employed. In this case "Trixie" in answering does so by spelling, selecting the various letters, on blocks, from a basket, thrown in any old way. The act held the house interested for fifteen minutes.

Morrissey and Ayer will have to do a little fixing up before their specialty can be marked O. K. Both members play the piano, one playing while the other sings and then the reverse. This is continued until no less than seven or eight numbers are put away. Through this the music has a great deal to do with the success. The numbers in this case are not what they should be. Dancing would help the turn a great deal. The boys look well and the voices are all right, but the act needs rearranging.

Paulinetti and Piquo opened the program with first rate hand balancing and ground tumbling. The pair both work in comedy makeup, depending upon a wire for the comedy. They are using the wire in the same manner as others, and securing a great deal out of it.

Edward J. Connelly returns to vaudeville with "Marse Covington." Closing the first part, the act seemed to please the house. Richard Webster is the "new 'darker'" and does very well with the role. Otherwise the cast remains without change.

Willard Simms is still in "Flinder's Furnished Flat," and still is able to extract laughs. Abdul Kader and His Three Wives opened after the intermission, a good spot for the act. The drawings are all done without the aid of talk. Miss Kellerman closed the show. Blanche Ring, New Acts.

*Dash.*

Harry Bulger with Henrietta Bryon and a company in the "elephant scene" from "Algeria" will open Feb. 15 at the Colonial. M. S. Bentham, the boy agent, turned the trick, he says.

The appeal in the Geo. W. Day-Klaw & Erlanger (United Booking Offices) case will be argued during this or next month. It is on the validity of the K. & E. vaudeville contract.

## GREENPOINT.

Many a vaudeville bill of half again the cost has been offered on Broadway without delivering the entertainment of this week's arrangement in Greenpoint. A good comedy pace was maintained throughout, with only one point of slackening during "Spiritland" (New Acts), a poetic fantasy in pantomime that may have been too finely drawn for the audience. All the rest of the show was light entertainment of the approved vaudeville sort. Real vaudeville was new to the Long Islanders when Mr. Williams opened his house some six months ago, but they have been educated rapidly. They are wide awake and on the alert for points, although they still show favor for the more obvious sort of clowning.

It was perhaps for this reason that the admirable little caricature of a supercilious waitress lady of Irene Franklin escaped complete appreciation, although the catchy patter scheme invoked large applause at the finish. The "Redhead" song, of course, was a tremendous go all over the house and the varied repertoire of character songs and costume changes scored immensely. Tuesday night the theatre was half filled by a delegation from a local club, and Burt Green detached himself from the piano long enough to "pull a local." "The Queen of Vaudeville" was the headliner and in next to closing place filled the bill most satisfactorily.

Stuart Barnes never did better. He is working hard and getting his material over with complete certainty. Opening with a series of three songs, given almost without interruption, he reserves his talk until the finish. At the Greenpoint the monolog won him a sure encore and he closed with "Don't Take Me Home," doing a bit of "chatter" during the verses. The "Girl From Sherry's" with a "plant," is no longer in use.

Up until the closing there had been very little clowning and so when Clarence Wilbur and his "Ten Funny Folks" took the stage they had everything their own way. Wilbur's humor makes its surest appeal to the provincial understanding. It is rough and loud, but it provoked the Greenpoint audience to noisy amusement. The Six O'Connor Sisters seem to be dressed better, but they would be still improved for having their harmony edited.

The Piquays opened in a neatly dressed and splendidly executed routine of hand-stand and contortion, the latter mostly by a good-looking woman who wore tights gracefully. The finish is a novelty. The man fastens a pair of shoe-like devices on his hands and while holding himself in a hand-stand executes a ridiculous shuffle dance. This performance drew down a generous response and gave the pair a first-rate exit.

Henry Clive was No. 2. They were a bit puzzled at the burlesque magician across the river. It took quite a while before they decided whether or not to take him seriously. But the way they fell for that trick cabinet was a joy and a delight.

"Love's Young Dream" had its usual early place and pleased mightily, while Stafford and Stone, in "A Hunter's Game" (New Acts) did extremely well opening the intermission.

*Rush.*

Isabelle Green and The Great Laviolo were recently married at Detroit.



# VARIETY ARTISTS' ROUTES FOR WEEK FEB. 8

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 7 to FEB. 14, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. E." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A  
A. B. C. D Girls, Orpheum, Atlanta, Ga.  
Abbott, Arthur, Empire, Cincinnati, O.; 15, Majestic, Ashland, Ky.  
Abdallah Bros., Three, 1285 Golden Gate, Frisco.  
Adair, Art. Grand, Portland, Ore.  
Adams, Mabelle, Shea's, Toronto, 14, Shea's, Buffalo.  
Adams & Mack, Victoria, Baltimore.  
Addison & Livingston, B. F. D. No. 3, Tampa, Fla.  
Ader Trio, 2228 N. 3d, Phila.  
Adelya, Box 249, Champaign, Ill.  
Adler, Jeannette & Picha, Orpheum, Butte.  
Adler & Flo, 14, Orpheum, Kansas City.  
Adler, Jeannette & Picha, Orpheum, Butte.  
Ahearn, The, 290 Colo. Ave., Chicago.  
Ahearn, Chas., Troupe, Hammerstein's, N. Y.; 14, Poli's, Waterbury.  
Alban, 1416 Broadway, N. Y. C.  
Alber, Giulia, Scribner's Big Show, B. R.  
Albino & La Brant, 212 E. 25th, N. Y.  
Alburtus & Miller, Empire, Birmingham, Eng.; 14, Empire, Coventry, Eng.  
Alexandra & Bertie, 41 Acce Lane, London, Eng.  
Alexis & Schall, 327 E. 25th, N. Y.  
Anderson, Madge, Lincoln, Sq., N. Y.; 15, Lyric, Newark.  
Allen, Chas. H., 481 E. Morgan, Chicago.  
Allen, A. D. Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 22 E. 14th, N. Y.  
Allen, Leon & Bertie, Majestic, St. Paul.  
Allen & Francis, 511 Shotwell, San Francisco.  
All George, Jan., Drury Lane, London, Eng.  
Allison, Mr. & Mrs., 14, Orpheum, Kansas City.  
Alpine Troupe, Auditorium, Saginaw, Mich.  
Alrona, Zoller, Trio, Mardi Gras Beauties, B. R.  
Alvano & Co., West Middletown, B. R.  
Alvarettas, Three, Jersey Lilies, B. R.  
Alvin & Hendrix, Al. G. Field's Minstrels.  
American Dancers, Cincinnati, O.; 14, Anderson, Louisville.  
American Trio, 53 Penn Ave., Newark, N. J.  
Angell Sisters, 712 W. New York, Indianapolis.  
Anderson & Golnes, Cook's, Rochester; 14, Cook's, Rochester.  
Apollo Bros., 349 W. 4th, N. Y.  
Archer, Bob, Jolly Girls Co., B. R.  
Arde & Edgy, 804 E. 84th, N. Y.  
Arizona Troupe, 351 E. 18th, N. Y.  
Arlington Four, Poli's, Waterbury; 15, Poli's, Wilkes-Barre.  
Armstrong & Verne, Union Hotel, Chicago.  
Armstrong, Geo., 920 St. James, bldg., N. Y.  
Arnold & Felix, Keith's, Troy, N. Y.  
Arthur, May, Champagne Girls, B. R.  
Arville, Dorothy, Rowleigh Court, 85th, N. Y.  
Astaires, The, Orpheum, Oakland.  
Anberts, Les, 14 Frobel St. III., Hamburg, Ger.  
Anbruns, Three, 335 Beacon, Somerville, Mass.  
Auers, The, 37 Heygate, South End-on-Sea, Eng.  
Anger, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, Eng.  
Anstina, The, 10 Bakers Lane, Rockville, Conn.  
Austins, Toesing, Camden, London, Eng.; 14, Hippo, Greenock, Eng.  
Avery, W. E., 6000 Forrestville, Chicago.  
Ayres, Howard, 2411 So. Adler, Phila.  
Azards, The, 229 W. 88th, N. Y.

B  
Bader, La Velle Trio, 383 N. Christiansa, Chicago.  
Baraban Russian Troupe, 109 E. 116th, N. Y.  
Bachman, Marie, Grand, Los Angeles, Indef.  
Baernstein, Harry, Bijou, Racine, Wis., Indef.  
Banks, Breszale, Duo, Hathaway's, Malden.  
Barber & Palmer, South Omaha, Neb., Indef.  
Bargalia, A. J., Gus Edwards' School Days Co.  
Barlowa Breakway, Exposition, Jacksonville, Fla.  
Barrett & Belle, New Century Girls, B. R.  
Barry & Wolford, Keith's, Phila.; 15, Trent, Trenton.  
Barnes & Conway, City Sports, B. R.  
Barron, Rube, 20 E. 88th, N. Y.  
Barrett Sisters, 1964 N. 31st, Phila.  
Barrett, Marjorie, Grand, Sacramento.  
Barry & Hughes, Orpheum, New Orleans.  
Bernes, T. Roy, & Bessie Crawford, Chase's, Washington, D. C.; 15, Poli's, Hartford.  
Barton, Harry, Needles, Cal.  
Barto & McCue, Sam T. Jack's Gaiety Girls, B. R.  
Batro & McCue, 819 North Second, Reading.  
Baxter & La Conda, 1510 Carson, Pittsburgh.  
Beam, Will, 1553 Broadway, N. Y.  
Bean, Wm. C., 150 Oxford, London, Eng.  
Be Anos, The, 8442 Charlton, Chicago.  
Beavals, Maridor, & Co., 274 Indiana, Chicago.  
Bedell, Walter, & Co., Pantages', Portland, Ore.  
Beecher & Maye, Winner, Bridgeton, N. J.  
Beeson, Lulu, Orpheum, Wilkes-Barre, Pa.; 15, Keith's, Cleveland.  
Belmel, Musical, 840 E. 87th, N. Y.  
Bellmonte, Harry & Pearl, 20 W. Missouri Ave., Kansas City.  
Bergere Valerie, Keith's, Cleveland.  
Bernhard & Siefert, Orpheum, Cambridge, O.; 15, Princess, Columbus, O.  
Bernice, Howard, 3007 Calmet, Chicago.  
Bernier & Stella, Crystal, St. Joseph, Miss.

Carrays, The, 19, Perry, Pittsburgh.  
Carle, Hilda & Co., Blue Ribbons, B. R.  
Carlin, Rose, 534 Lenox Ave., N. Y.  
Carlos, Chas., Poles, 104 W. 40th, N. Y.  
Carlsides, The, 308 W. 43d, N. Y.  
Carol Sisters, Serenaders, B. R.  
Carroll & Cocke, Grand, Victoria, B. C.  
Carter, Chas. J., Milton, Queens, Sydney, Aus.  
Carter, Lillian, Irwin's Majestics, B. R.  
Carter & Bluff, Olympic, Chicago.  
Carters, The, 94 9th St., La Salle, Ill.  
Carey & Stampe, 62 Court, Brooklyn, N. Y.  
Carson & Willard, Orpheum, Reading.  
Castellano & Bro., Orpheum, Omaha.  
Ceballos, Helarion & Rosali, 779 State, Bridgeport.  
Celast, 74 Grove Road, Clapham Park, London.  
Chadwick Trio, Orpheum, Los Angeles.  
Chameroys, The, Bijou, Woonsocket, B. I.  
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.  
Chatham, Jim, Irwin's Majestics, B. R.  
Chapman Sisters, Avenue Girls, B. R.  
Cherrie Doris, Follies of the Day, B. R.  
Chevalier, Louis, & Co., 1553 B'way, N. Y.  
Chick & Chiklets, Miner's Americans, B. R.  
Chinko, Majestic, Des Moines, Ia.  
Chinquilla & Newell, Shore View Park, Jamaica, N. Y.  
Christy, Wayne G., 207 W. 43d, N. Y.  
Church City Four, Strolling Players, B. R.  
Claire, Ida, Hathaway's, Lynn.  
Claudius & Scarlet, 14, Orpheum, Salt Lake.  
Clark & Turner, 146 W. 64th, N. Y.  
Clark, Elver, Empire, Calgary, Can.; 15, Empire, Edmonton, Can.  
Clayton & Drew, Majestic, Jackson, Mich.  
Clemens, The, Columbia, Brooklyn.  
Clifford & Almes, 2906 North Gray, Louisville, Ky.  
Clipper Comedy Quartet, Majestic, Kalamazoo, Mich.; 15, Bijou, Battle Creek.  
Cogan & Bancroft, 1553 Broadway, N. Y.  
Cogan, Thos., Touring Mexico, '08-'09.  
Colson, Tillie, Empire, Detroit; 15, Star & Garter, Chicago.  
Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clemens, Saymore Hotel, Phila.  
Coleman, Billy, & Wm. Lamont, Hippo, Bink, Birmingham, Ala., Indef.  
Collins & Brown, G. O. H., Syracuse.  
Colonial Quartet, 1862 Page, San Francisco.  
Colonial Septet, Empire, Glasgow, Scot.; 15, Empire, Sunderland, Eng.  
Columbia Musical Trio, De Rue Bros.' Minstrels.  
Columbians, Five, 126 Midland, Findlay, O.  
Comrades, Four, 684 Trinity, N. Y. C.  
Conley, Anna & Edna, Shea's, Buffalo; 15, Shea's, Toronto.  
Conn, Downey & Willard, 484 Wabash, Detroit.  
Copper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Courtney & Jeannette, Fairlyland, Bristol, Tenn.  
Connelly & Webb, Orpheum, Portland, Ore.  
Conroy, Le Maire & Co., Poli's, Bridgeport; 15, Hammerstein's, N. Y.  
Conway & Leland, Empire, Kilburn, Eng.; 15, Hippo, Poplar, Eng.  
Cook, Frank, Austin & Stone's, Boston, Indef.  
Cook, Joe, & Bro., Cincinnati, O.  
Cook & Madison, Casino, N. Y., Indef.  
Coombs, Frank, & Stone, Muriel, Poli's, Worcester.  
Cooper, Harry L., Williams' Imperials, B. R.  
Cossar, Mr. & Mrs. John, 906 W. 121st, N. Y.  
Country Club, K. & P.'s 5th Ave., N. Y.; Hammerstein's, N. Y.  
Courtney & Dunn, 232 E. 18th, N. Y.  
Covey, Jimmie, 90 Carroll, Birmingham.  
Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, Hi Henry Minstrels.  
Craigs, Musical, 285 E. 160th, N. Y.  
Cremes, De Witt, 633 Church, Ann Arbor, Mich.  
Crane-Finlay Co., Olympic, Belleair, O.  
Cree & Co., Wigwam, San Francisco.  
Cresay & Dayne, Alhambra, N. Y.; 15, Empire, Hoboken.  
Crollis, Dick, & Co., Orpheum, San Francisco.  
Cummings & Merley, Unique, Los Angeles, Indef.  
Cunningham & Marion, Shubert's, Utica; 15, Hathaway's, New Bedford.  
Curtis, Sam J., & Co., Orpheum, Reading; 15, Orpheum, Stanton.  
Curson Sisters, Bouffes-Bodolais, Bordeaux, France.  
Cutts, Musical, Poli's, Hartford; 15, Poli's, Springfield.

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By JOSEPH McKEON and W. RAYMOND WALKER.  
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## "WHEN YOU KNOW THAT THE GIRL LOVES YOU"

By JOSEPH McKEON and W. RAYMOND WALKER.  
Featured by Miss Madge Anderson with W. S. Harvey at Blaney's Lincoln Square Theatre.  
Go and hear it and you will certainly send for a copy if you use a high class song. SLIDES.

# ATLAS MUSIC HOUSE

128 West 36th St., NEW YORK CITY  
GEO. J. GREEN, Manager Professional Department.

## Cobb's Corner

SATURDAY, FEBRUARY 6, 1909.

No. 153. A Weekly Word with WILL the Wordwright.

HAVE COPYRIGHTED.

"WHEN YOU LOOK GOOD TO  
THE GIRL WHO LOOKS  
GOOD TO YOU"

AND

"YOU'LL MISS YOUR OLD  
FRIEND HUSBAND WHEN  
HE'S GONE"

BY

WILL D. COBB

WORDWRIGHT.

AMERICAN.

(Continued from page 20.)

The Three Skytons, foreign contortionists, have the best and about the only real novelty shown in their line for a long time. It is the two "alligators," taken by the men, one a very large person, when the covering is removed. The alligator covering causes the contortions to appear graceful, and is a great improvement. The act should conclude with their removal, but further work on a pedestal or stand is indulged in.

The Brother Deltons have done something in the line of dressing neatly. Below their black satin bloomers are black silk stockings. Above are outing waists. What an improvement in looks the stockings give to the two "straight" acrobats! They are the first boys noted wearing them. There is clean and good hand-to-hand work in the act, with some rather light comedy. The comedian could do more with a little study, and might whiten up or blacken his face to commence with. The turn might also be cut down or worked faster. Wood and Lawson have an attractive dancing act, with overmuch singing. Mr. Wood displaying some new steps in footwork. That doesn't happen every week.

Harry Jolson was on "No. 4." He has several "bits," such as the Eddie Leonard "roll" (unannounced); somebody's "Eph-

MAURICE HAROLD ROSE

THEATRICAL LAWYER  
140 Nassau St., New York.

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BAL PROFESSIONAL TRUNKS

rain" (unannounced) and an operatic medley, with the opening walk suggesting a member of Raymond and Cavalry. Mr. Jolson made a big impression. He took a few bows between the act and the encore, and then encored some more. Jolson was the first comedy act to show, and the audience "went to him." After he finished, probably no one could tell what he had done. Tricks with the voice made up the most. This Jolson greatly resembles Al Jolson of Dockstader's Minstrels—in looks.

Gallardo, the clay modeller, closed the performance. The colored act, Harper and Smith, are a singer and piano player. Harper was formerly of Harper, Desmond and Bailey.

A big lively act would have done a great deal for the American this week. Not another person could have been seated in the theatre Tuesday night, so it may be just as well. *Sime.*

## THE GIRL FROM RECTOR'S.

(Continued from page 18.)

As Loute, Violet Dale did excellently, although the cream of the performance fell to Elita Proctor Otis as Mrs. Copley; Van Rensselaer Wheeler is quite likeable as Richard, and William Burrows played Tandy to perfection, even with the handicap of a poorly fitting wig.

John Daly Murphy had a character of an elderly "grouch," bringing laughter, but Dallas Welford as the Professor was the big comedy hit. He is really delicious in the part.

Had musical "numbers" been placed in "The Girl," it would have scored immensely on its merits, without the salaciousness. The big hit of the evening was the finale of the third act, when the Three Constantine Sisters "introduced" their dance. At this juncture also Miss Dale did a "souse" charmingly.

"The Girl From Rector's" is going to draw, but mind the admonition which goes with it, and goes for "The Easiest Way" as well: Don't take a respectable single girl to see either. *Sime.*

(Continued from page 21.)

Emerald, Connie, 41 Holland Rd., Brixton, London.  
Emerson & Baldwin, 60 Rupert, Coventry, Eng.  
Emmett, Hugh, J., & Co., Bennett's, Ottawa; 15, Bennett's, Montreal.  
Emmett & Lower, 2433 Turner, Phila.  
Emmett, Grace & Co., Orpheum, Omaha.  
Empire Comedy Four, K. & P.'s 125th St., N. Y.; 15, Poli's, Bridgeport.  
Engel, Lew, 223a Channey, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.

Enigmarelle, Proctor's, Troy.  
Esmeralda Sisters, Feb., Olympic, Kiev, Russia.  
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.  
Everett, Soph. & Co., cor. South & Henry, Jamaica, L. I.  
Evers, Geo. W., Majestic, Ft. Worth.

Fadettes of Boston, Majestic, Chicago.  
Fairchild, Mr. & Mrs. E., Lyric, Bosman, Mont.  
Fantas, Two, Van Buren Hotel, Chicago.  
Fantons, Three, Pantages', Vancouver, B. C.  
Farlandaux, Camille, Rice & Barton's Gaiety, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell-Taylor Co., Orpheum, San Francisco.  
Fass Bros., 222 W. 45th, N. Y.  
Fay, Anne Eve, Melrose Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.  
Faye, Elsie, & Miller & Weston, Dominion, Winnipeg.

Faye, Kitty, & Co., Arcade, Brownsville, Pa.; 15, Star, Trenton, Pa.  
Fendell, Sam'l J., Singing Players Co., B. R.  
Fentelle & Carr, Colonial, Norfolk; 15, Orpheum, Allentown, Pa.  
Ferguson, Mabel, Castle Square Stock Co., Boston.  
Ferguson, Dick & Barney, 68 W. 53d, Bayonne, N. J.  
Ferguson & Du Pree, 313 E. 71st, N. Y.  
Ferguson Frank, 489 E. 43d, Chicago.

Ferrard, Grace, 217 Warsaw, Chicago.  
Ferrell Bros., Greenpoint, Brooklyn.  
Fiddler & Shelton, Bennett's, Ottawa; 15, Bennett's, Hamilton.  
Fields, W. C., K. & P.'s, 5th Ave., N. Y.; 15, K. & P.'s 125th St., N. Y.  
Fields, Harry W., Grand, Pittsburg; 15, Orpheum, Allentown.

Fields & Hanson, Terrace, Belleville, N. J.  
Finlay & Burke, Anderson, Louisville; 15, Orpheum, Harrisburg.  
Flanck, Jack, 1911, South Chadwick, Phila.  
Fisher, Gertrude, Miner's Americans, B. R.  
Fisher, Mr. & Mrs. Perkins, Shea's, Buffalo; 15, Shea's, Toronto.  
Flake & McDonough, 272 W. 107th, N. Y.  
Fitzgerald, H. V., Pekin, Chicago.

Flaherty, Dan, City Sports, B. R.  
Fleming & Roth, Majestic, Dallas; 15, Majestic, Houston.  
Fleming, Mamie, Orpheum, Allentown.  
Flynn, Earl, Haymarket, Chicago.  
Ford, Chas. L., Theatrinum, Portland, Ind.  
Fords, Famous, 391 Gates Ave., Brooklyn.  
Foresta, Musical, 508-50 Dearborn, Chicago.

Forester & Lloyd, 1533 B'way, N. Y.  
Fox, Imro, 14, Orpheum, San Francisco.  
Fox & Evans, G. O. H., Terre Haute; 15, G. O. H., St. Louis.  
Franklin & Green, G. O. H., Pittsburg; 15, Maryland, Baltimore.

Frey, Fred, 301 Grove, Scranton, Pa.  
Frey Trio, Majestic, Little Rock; 15, Majestic, Ft. Worth.  
Friend & Downing, 418 Strand, London, Eng.  
Francis, Adeline, Orpheum, Atlanta, Ga.  
Franciscos, The, Micer's Merry Burlesquers, B. R.  
Fredo, Geo., Anderson, Louisville.

Freem Bros., Rose Sydell's London Belles, B. R.  
Freeman, Frank F., Hastings's Show, B. R.  
Frevoll, Frederick, 148 Mulberry, Cincinnati, O.  
Fronie & Johnny, Hathaway's, Lowell.  
Frosini, Laudeville, Norfolk, Va.  
Fullerton, Lew J., Sumner Pl., Buffalo.  
Fun in a Boarding House, Orpheum, Harrisburg; 15, Colonial, Norfolk, Va.

Furnam, Badir, Tottenham, Court Rd., London, Eng.

Gabriel's Kid, Pantages', Seattle.  
Gaiety Girls, 494 West Madison, Chicago.  
Gainsboro Girl, Empire, Hoboken; 15, Empire, Paterson.  
Galletti's Monkeys, Alhambra, Paris, France.  
Garden & Sommers, 140 W. 42d, N. Y.  
Gardner & Lawson, Box 720, Birmingham, Ala.  
Gardner, West & Sonshine, 24 Elm, Everett, Mass.  
Garner & Rees, Majestic, Galveston.  
Gardiner, Three, Children, 1953 W 8th, Phila.

## BILLY GASTON

AND

## ETHEL GREEN

Feb. 6-16, Orpheum, Butte.

Gavin, Platt & Peaches, 4417 8d Ave., N. Y.  
Gaylor & Graff, 244 W. 16th, N. Y.  
Genaro Band, G. O. H., Indianapolis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gardner & Vincent, Haymarket, Chicago.  
Guth, Carl & Emma, Savoy, Fall River, Indef.  
Gill & Acker, 601 Broadway, Newark.  
Gilmore, Mildred, City Sports, B. R.

## EARL GILLIHAN

AND

## TOM MURRAY

Hammerstein's, New York, this week, Feb. 1.

Girdeller's Dogs, 1533 B'way, N. Y.  
Giesons & Houlihan, Proctor's, Troy.  
Glose, Augusta, Orpheum, Memphis; 15, Orpheum, New Orleans.

## "POVERTY"

By JOSEPH McKEON and W. RAYMOND WALKER.

That great oop song featured by the Kinging Kumps (Bob and May) with great success.

## "THERE'S A FLEET ON THE SEA FROM THE LAND IS FREE"

By EMMET GILMORE and WILLIAM J. O'GORMAN.

A patriotic march song dedicated to the American Navy. SLIDES.

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## The Chas. K. Harris Courier

Hello, Meyer Cohen, is that you at the other end of this wire? Yes, who is this? This is Jack Driscoll at the 14th St. Theatre. Say, Meyer, old boy, I put on Harris' new song, "NOBODY KNOWS, NOBODY CARES." Wednesday night, and I want you to tell Charley for me that this song is a riot, not that the audience get up and cheer, but if they sit through the rendition of this song as they are tied to the seats. I have sung a great many songs in my time with pictures; in fact, I have sung almost every song that has ever been illustrated, but never in all my career have I created such a positive sensation as I have done with this ballad that goes right to the spot. It seems to touch every one in the audience, and at the conclusion of the song the applause was like a burst of thunder from the skies, and you tell Charley for me if he writes one song like this every year I will be satisfied. I want to thank Fred for having the slides ready for me, as I know the bunch that was after them. I certainly am glad that I was one of the lucky ones to start the song off in New York. I come down and hear me sing it; good-bye. All right, Jack, I will be down to hear you Sunday night; good-bye.

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 Murphy & Magee, Rice & Barton's Gaiety, B. R.  
 Murphy & Willard, Bijou, Jackson, Mich.; 15, Majestic, Ann Arbor.  
 Musketiers, Four, Vanity Fair, B. R.  
 My Faucy, 12 Adam, St., Strand, London, Eng.

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 Nealon & Titus, 511 Brown, Phila.  
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 Nichols, Four, 510 Deuber, Canton, O.  
 Niblo, Victor, Chase's, Washington.  
 Nickel, Earl, 345 E. 40th, Chicago.  
 Nitro & Le Roy, 1825 Page, Allegheny, Pa.  
 Noble, Billy, & Jeanne Brooks, Saratoga Hotel, Chicago.  
 Noblette & Marshall, 1012 Hempfling, Ft. Worth.  
 Nolan, Fred, World Beaters, B. R.  
 Nonette, 154 Henry, Brooklyn.  
 Normans, Juggling, Orpheum, Kansas City.  
 Norton, C. Porter, 6342 Kimbark, Chicago.  
 Norris, Leon, & Co. 63 W. 7th, Mt. Vernon, N. Y.  
 Norries, The, 517 Walnut, Hamilton, O.  
 Norton, Mina, Dime, Walla Walla, Wash., indef.  
 Norwood, The, Dukates, Elkhart, Miss.  
 Nosses, Six, 347 W. 48th, N. Y.  
 Nugent, Wm. F., 11 W. 118th, N. Y.  
 Nugent, J. C., The Oaks, Causal Dover, O.

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 O'Hans, Ed, Irwin's Majestics, B. R.  
 Okabe Family, 20 Charing Cross Rd., London, Eng.  
 Olmaw, Gus, Trio, Hudson, Union Hill, N. J.; 15, Keith's, Phila.  
 Onken, Al, The Chutes, San Francisco, indef.  
 O'Neill, Emma, Saratoga Hotel, Chicago.  
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 Purvis, James, New Century Girls, B. R.

Quigg & Nickerson, Night Owls, B. R.

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 Remington, Mayme, Hotel Gerard, N. Y.  
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 Ristler, Gerlie, 308 Elm, Buffalo.  
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T

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Ore.  
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U

Uruba, Hetty, Orpheum, Butte.  
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V

Vaggies, The, Orpheum, Tampa.  
Valadone, Les, 407 Thames, Newport, B. I.  
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Young, De Witt & Sister, Family, Battle Creek,  
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Zeda, H. L., Midland Hotel, Pueblo, Colo.  
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## BURLESQUE ROUTES

For the weeks of Feb. 8 and Feb. 15.

"L. O." indicates show is "laying off."

Americans, 8, Dewey, Minneapolis; 15, Star, St.  
Paul.  
Avenue Girls, 8, Century, Kansas City; 15, Stand-  
ard, St. Louis.  
Behman Show, 8, Majestic, Kansas City; 15,  
Gayety, St. Louis.  
Big Review, 8, London, N. Y.; 15-17, Folly, Pat-  
erson; 18-20, Electra, Schenectady.  
Blue Ribbon Girls, 8, Gayety, Phila.; 15, Gay-  
ety, Baltimore.  
Bohemians, 8, Royal, Montreal; 15, Star, To-  
ronto.  
Bon Tons, 8, Gayety, Toronto; 15, Princess, Mon-  
treal.  
Bowery Burlesquers, 8, Corinthian, Rochester; 15,  
Gayety, Toronto.  
Brigadiers, 8, Empire, Brooklyn; 15-17, Gayety,  
Scranton; 18-20, Luzerne, Wilkes-Barre.  
Broadway Gaiety Girls, 8-10, Gayety, Albany;  
11-13, Lyceum, Troy; 15, Royal, Montreal.  
Bryant's Extravaganza, 8, L. O.; 15, Majestic,  
Kansas City.  
Casino Girls, 8, Gayety, Washington; 15, Gayety,  
Pittsburg.  
Century Maids, 8, Empire, Indianapolis; 15, Buck-  
ingham, Louisville.  
Champagne Girls, 8, Bijou, Phila.; 15, Bon Ton,  
Jersey City.  
Cherry Blossoms, 8-10, Gayety, Scranton; 11-13,  
Luzerne, Wilkes-Barre; 15-17, Electra, Schenec-  
tady; 18-20, Folly, Paterson.  
City Sports, 8, Gayety, Brooklyn; 15, Gayety,  
Phila.  
Colonial Belles, 8-10, Lyceum, Troy; 11-13, Gay-  
ety, Albany; 15, Columbia, Boston.  
Cozy Corner Girls, 8, Buckingham, Louisville; 15,  
People's, Cincinnati.  
Cracker Jacks, 8, Princess, Montreal; 15-17, Em-  
pire, Albany; 18-20, Empire, Holyoke.  
Dainty Duchesse, 8, Cleveland; 15, Garden, Buf-  
falo.  
Dreamlands, 8-10, Electra, Schenectady; 11-13,  
Folly, Paterson; 15, London, N. Y.  
Dunklings, 8, Folly, Chicago; 15, Star, Milwaukee.  
Empire Burlesquers, 8, Lafayette, Buffalo; 15,  
Avenue, Detroit.  
Fads & Follies, 8, Murray Hill, N. Y.; 15, Ca-  
sino, Phila.  
Fashion Plates, S. Howard, Boston; 15, Imperial,  
Providence.

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Longest run ever known in the history of VAUDEVILLE

Fay Foster, 8, Eighth Ave., N. Y.; 15, Empire, Newark.  
Follies-of-the-Day, 8, Star, Toronto; 15, Lafayette, Buffalo.  
Frolicsome Lambs, 8, Empire, Chicago; 15, Empire, Indianapolis.  
Girls from the Moulin Rouge, 8, Harlem Music Hall, N. Y.; 15, Westminster, Providence.  
Golden Crook, 8, Gayety, Boston; 15, Olympic, Brooklyn.  
Happyland, 8-10, Gilmore, Springfield; 11-13, Empire, Albany; 15, Olympic, N. Y.  
Hastings Show, 8, Olympic, N. Y.; 15, Star, Brooklyn.  
High Rollers, 8, Olympic, Brooklyn; 15, Murray Hill, N. Y.  
Imperial, 8, Columbia, Boston; 15, Eighth Ave., N. Y.  
Irwin's Big Show, 8, Gayety, Hoboken; 15, Harlem Music Hall, N. Y.  
Jersey Lilies, 8, Gayety, Columbus; 15, Empire, Toledo.  
Jolly Girls, 8, Avenue, Detroit; 15, Empire, Chicago.  
Kentucky Belles, 8, Trocadero, Phila.; 15, Empire, Brooklyn.  
Knickerbockers, 8, Star & Garter, Chicago; 15, Standard, Cincinnati.  
Majestics, 8, Waldman's, Newark; 15, Gayety, Hoboken.  
Mardi Gras Beauties, 8, Gayety, St. Louis; 15, Trocadero, Chicago.  
Masqueraders, 8, Greenwald, New Orleans; 15, L. O.; 22, Majestic, Kansas City.  
Merry Maidens, 8, Lyceum, Washington; 15, Monumental, Baltimore.  
Merry Makers, 8-10, L. O.; 11-13, St. Joe; 15, Century, Kansas City.  
Miss New York, Jr., 8, Empire, Newark; 15, Trocadero, Phila.  
Morning Glories, 8, Gayety, Milwaukee; 15, Edison's, Chicago.  
New York Stars, 8, Westminster, Providence; 15, Harlem Music Hall, N. Y.  
Night Owls, 8, Empire, Toledo; 15, Gayety, Detroit.  
Parisian Widows, 8, Star, Brooklyn; 15, Gayety, Brooklyn.  
Pat White Gaiety Girls, 8, Star, St. Paul; 15, Folly, Chicago.  
Reeves' Beauty Show, 8, Standard, Cincinnati; 15, Bijou, Atlanta.  
Rents-Sandley, 8, Gayety, Baltimore; 15, Gayety, Washington.  
Rice & Barton, 8, Casino, Phila.; 15, Waldman's, Newark.  
Rice & Barton's Big Gaiety, 8, Gayety, Birmingham; 15, Greenwald, New Orleans.  
Rialto Rounders, 8, Gayety, Pittsburgh; 15, Gayety, Columbus.  
Rollickers, 8-10, Luserna, Wilkes-Barre; 11-13, Gayety, Scranton; 15, Bowery, N. Y.  
Rose Sydel, 8, Trocadero, Chicago; 15, Gayety, Milwaukee.  
Runaway Girls, 8, Bijou, Atlanta; 15, Gayety, Birmingham.  
Sam T. Jack's, 8, Monumental, Baltimore; 15, Bijou, Phila.

Sam T. Jack's, 8, Bon Ton, Jersey City; 15-17, Luserna, Wilkes-Barre; 18-20, Gayety, Scranton.  
Scribner's Big Show, 8-10, Empire, Albany; 11-13, Empire, Holyoke; 15, Gayety, Boston.  
Serenaders, 8, Palace, Boston; 15-17, Gilmore, Springfield; 18-20, Empire, Albany.  
Star Show Girls, 8, Star, St. Paul; 15-17, Empire, Des Moines; 18-20, L. O.  
Strollers, 8, Eighth Ave., N. Y.; 15-17, Lyceum, Troy; 18-20, Gayety, Albany.  
Thoroughbreds, 8, Star, Milwaukee; 15, Dewey, Minneapolis.  
Tiger Lilies, 8, Imperial, Providence; 15, Howard, Boston.  
Trans-Atlantics (see "Girls from the Moulin Rouge").  
Travelers, 8-10, Folly, Paterson; 11-13, Electric, Schenectady; 15-17, Gayety, Albany; 18-20, Lyceum, Troy.  
Trocadero, 8, Gayety, Detroit; 15, Star & Garter, Chicago.  
Uncle Sam's Belles, 8, Academy, Pittsburgh; 15, Wheeling, Rochester.  
Vanity Fair, 8, Garden, Buffalo; 15, Corinthian, Moines; 11-13, L. O.; 15-17, L. O.; 18-20, St. Joe.  
Watson's Burlesquers, 8, People's, Cincinnati; 15, Star, Cleveland.  
World Beaters, 8, Edison's, Chicago; 15, Star, Cleveland.  
Yankee Doodle Girls, 8, Star, Cleveland; 15, Academy, Pittsburgh.

### LETTERS

Where C. O. follows name, letter is in Chicago Office.  
Advertising or circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. O. following name indicates postal card.

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Andrews, Pearl (C. O.)  
Aubrey, William  
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Austin, Maxine  
Avery, D.  
Adams & White  
Anderson, Albert  
Ashcroft, Ralph W.  
Arade, D.  
Astrellas, The  
Appleton, Frank (C. O.)  
Aces, The Three (C. O.)  
Alpha Trio (C. O.)  
Apollo Quartet (C. O.)  
Allen, Chas. H. (C. O.)  
Alberi, Grace (P. C.)  
Barry, Walter H. (C. O.)  
Bomp, Doan  
Burdick, Ruth  
Balingers, The  
Blins and Blins  
Borneman, Alfred  
Buteman, Thomas  
Barry, Dick & Dolly  
Bragg, Archie (C. O.)  
Brignola, B. (C. O.)  
Beck, Carl H. (C. O.)  
Belmont, Freda  
Belmont, Belle  
Bellman, Harry K.  
Brahams, The (C. O.)  
Bunnis, Miss Evelyn  
Britt, Freddie (C. O.)  
Barrett, Bertha L.  
Bertisch, Jack  
Barry, Walter H. (C. O.)  
Bomp, Doan  
Burdick, Ruth  
Balingers, The  
Blins and Blins  
Borneman, Alfred  
Buteman, Thomas  
Barry, Dick & Dolly  
Bragg, Archie (C. O.)  
Brignola, B. (C. O.)  
Beck, Carl H. (C. O.)  
Belmont, Freda  
Belmont, Belle  
Bellman, Harry K.  
Brahams, The (C. O.)  
Bunnis, Miss Evelyn  
Britt, Freddie (C. O.)  
Barrett, Bertha L.  
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Boswer, Chas. (C. O.)  
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Niles, Vergenia  
Nullo, Jon  
Nelson, Agda  
Nelson, Agnes  
Nornington, Harold J.  
Newell, Willard (C. O.)  
Nelson, Jr., Artie (C. O.)  
Nicolls, G. O.  
Nolan, John  
Newcomb, Lew H.  
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Norton, Ned (C. O.)  
Noss, Ferdinand P.  
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O'Rourke, Jr., Jas.  
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Robins, A. D.  
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Romaine, Manuel.  
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Silver, Joe (C. O.)  
Sanford, Walter.  
Smari, Miss.  
Stronhall, Marie.  
Stewart, Carl.  
St. George, Jimmy.  
Schulz, Henry.

Sutton & Sutton (C. O.)  
Sealey, Blossom (C. O.)  
Saona, Mr. (C. O.)  
Salina, Mme. (C. O.)  
Sheehan, John (C. O.)  
Taft, Miss Billy.  
Thurber, Marnina.  
Taylor, David.  
Thayer, Nina.  
Thompson, Willie.  
Tyson, Miss Grace.  
Thornton, Jack.  
Toujoe, Dan.  
Turner, Fred.  
Trainor, Jack (C. O.)  
Trimble, Maud.  
Trevolve.  
Tate, Harry.  
Tate, Doris.  
Tucker, Jack.  
Ulpa & Hella.  
Uyatt, Miss Ida.

Vardon, Perry & Wilbur.

West, Ed.  
Wagner, William.  
Wilson, Leslie.  
Watch, O. Gilling.  
Well, Mr.  
Wetherall, Harry.  
Williams, Leon.  
Wyne (Ella).  
Williams Brothers.  
Woodman, Joseph.  
Ward, Leigh.  
Williams, Arthur (C. O.)  
Warren, Day & Warren (C. O.)  
Wheeler, Zelma (C. O.)  
Williams, Male (C. O.)  
Ward, Hugh J.  
Weston, Willie.  
Ward, E. V. (C. O.)  
Widen, Pauline.  
Wilson, Iva.  
Woodruff, Henry.  
Wichon, Wallie.  
Walton, George.  
Walton, Fred F.  
Wooley, Frank.  
Walker, Thomas.  
Winchester, F. L.  
Warren, Fred.  
West & Benton.  
Welch, Tint.  
Whallen, Mike.  
Wiseman, Geo. H.  
Wilson, Mae.  
Wahlund-Jelka Trio.  
Wardell, Harry (C. O.)  
Watson, Joseph K. (C. O.)

Young, Mrs. Wm. (C. O.)  
Yuma.  
Yum, Yum, Merry.  
Young, Florian.  
Yunkel, Amy.  
Yongson, William.  
Young, William (C. O.)  
Zimmerman, Willie.  
Zink, Adolph.

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the audience, and it taken a great deal of that to arouse an audience. The act scored a tremendous hit. Lillian Mortimer and Co. (New Acts). Three Westons repeated their refined and pleasing musical act, which met with the same hearty response. Four Orans introduced intricate head and hand balancing. The act is rather different from others and made a good impression. Beale Browning gave impersonations of Alice Lloyd, Eva Tanguay, Bessie McCoy and Eddie Foy. She approached each character with marked accuracy. Miss Browning is a versatile young woman and her work should fit in any good bill. Odell and Kinley have somewhat changed their acrobatic dancing act since last season. It is much better and the act was good then. Warren and Blanchard have the same string of talk and songs which pleased, and the Ella-Nowlin Trompe showed their satire on circus life. Emily Nice and King and Walters were billed.

OLYMPIC MUSIC HALL (J. J. Murdock, mgr.; agent, W. V. A., Chicago and New York).—Hengler Sisters, Snyder and Buckley, Two Pucks, Donat Bedini and Dogs, Silvers and Nelson, Ollie Young and Brothers, Esther Montrose and Co., and last week of "Frenzied Frolics."

HAYMARKET (W. V. Newkirk, mgr. agent, W. V. A., Chicago and New York).—Byers and Herman, Julie Ring and Co., The Grasia, Mabel Matland, Layne and Leonard, Wilson Brothers, Harry Webb, Hallen and Hayes, Ed Lynch and Co.

AMERICAN MUSIC HALL (William Morris, Inc., mgr.; agent direct).—The most attractive and diversified bill so far offered at this newest vaudeville theatre. There are a number of acts well known to Chicago audiences, but they have not been seen here recently. Each could easily headline any ordinary bill. The holdovers are Felix and Calre (third week) and Maude Odell. The former act could stay another month. They are the cleverest youngsters who have been brought to view in the history of Chicago vaudeville. The audience Monday night applauded more vigorously than during the first week. Joe Welch proved the laughing hit of the bill. He has an entirely new monolog, and every merrymur brought laughter. This is Mr. Welch's first appearance here since the Auditorium regime, and the fourth visit as a vaudeville card in eight years. Severin, the French pantomimist, is the feature and presents a fifty-minute tragic play without dialog, entitled "Conscience." The story is comprehensively unfolded in action and Severin, who is the center of the piece, proved he is as great as the heralding has made him. He is a wonderful pantomimist, and the piece interested throughout, having a story that appeals strongly. Clarice Vance was royally welcomed and sang several songs in her own inimitable way, scoring a huge hit. Junie McCree is another favorite. He again offered "The Man from Denver," and although it has been seen here often, the act scored as it always does. Stuart Kolins and Carmen Sisters are accomplished banjoists and their selections were highly appreciated. Juggling Bannons are experts in club swinging. Ill and Sylvany introduced a cycle act different from the usual kind. The tricks were done with skill and apparent ease. The theatre was packed.

NOTES.—Joe Welch sails for England in April. He has booked three weeks at the Palace, London, and is due to open there in May. His family will accompany him on the trip.—A benefit will be given at the Colonial on Thursday afternoon for the Chicago Charity Hospital. A number of the members of attractions playing here and vaudeville acts will appear.—Harry Lauder is announced among the "coming" fea-

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## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

### CHICAGO

By FRANK WIEBERG.

VARIETY'S Chicago Office.

Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.; agent, Western Vaudeville Assn., Chicago and New York).—An exceptionally good bill. There are three acts in the collection that alone are worth a visit to the Majestic this week. The bill shares headline honors with Milton Seligman and William Brewell and William Rock and Maude Fulton. The former have a brand new vehicle—that is, it is new here. It is called "Public Opinion." A more subtle and consistent subject could not have been utilized for dramatic production. The sketch is well written and staged above all it tells a human story. Rock and Fulton make their first Chicago joint appearance. Mr. Rock is a favorite in this city. The singing and dancing of the two surprises

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## NOTICE

Miss Beeson is a graceful dancer and makes little work of the difficult steps she executes. She does triple time with no apparent effort and renders the most intricate steps known in "buck and wing" dancing with the ease of a waltzer. She is creating a great impression at Poll's this week and wins thunderous applause at each performance.—Hartford "Post," Jan. 26, '09.

The special feature of the bill, the Lulu Beeson Trio, including Miss Lulu Beeson, the world famous buck dancer, and Ward and Weber, two clever dancing boys, offers not only a splendid singing and dancing skit, but is presented with a magnificence of costume, scenery and electrical effect seldom seen here.—Hartford "Times."

The Lulu Beeson Trio rushed into popular favor with the audience. The opening scene is very dainty and well played, Miss Beeson is one of the best feminine dancers ever seen in Hartford, and the work of the boys (Ward and Weber) was creditable.—Hartford "Telegram."

The special feature of the bill, the "Lulu Beeson Trio," is "clamy." If you doubt that Miss Beeson, who is the champion soft shoe dancer, will pass around a string of medals she wears after dancing. But she won't have to pass them around—you will be convinced.—Hartford "Globe," Jan. 28.

Feb. 8, Poll's, Wilkes-Barre; 15th, Keith's, Cleveland; 224, Olympic, Chicago.

Dina, Jimmie Rowland, Scott and Wallace, The Fairburns, Major O'Laughlin, Bernard and Hill. LYCEUM (Jack Burch, mgr.).—Nox and Alvin, Great Alfretha, Hall and Colburn, Doc Holland, Kingman Bros.

VIRGINIA (J. V. Ritchey, mgr.).—Captain Webb's Seals, Paul La Drew, Marion Glibney, Seamon and Bartlett, J. J. Bay. ORYENTAL (Schaefer Bros., mgrs.).—Pederson Bros., Harry V. Fitzgerald, Davis and Merrill, Baker Sisters, Augusta and Brooks.

PALAIS ROYAL (Joe F. Ryan, mgr.).—Benton and McKennie, Asalea Fontaine, Arthur Crawford, Dale Sisters, Gagner, Eealy and Klonder. PREMIER (Chas. Schaefer, mgr.).—Jack Bipp, Nixon and Moran, Burd Bartram, Gus and Marion Kohl, Bland and Jones, Mable Goodwin, Hulma and Schmidt, Rowena LaMee.

ASHLAND (A. E. Weidner).—Porto Rican Quartet, Rose La Tyler, Howard and Cunningham, F. W. Schneider, Sam E. Otto. IOLA (Geo. E. Powell, mgr.).—Leon and Leon, Aubria Rich, Barlow and Nicholson, The Elmwood Quartet, and Otto's Wild Animals.

CRYSTAL (Sam Schiller, mgr.).—The Drapers, Lottia Wilson, Mexican Trio, The Great Louisiana, Norman Frogman.

HARMONY (Allen Schrock, mgr.).—Wiley Faris and Co., Melroy Trio, King Harmony Trio, Ashton and Earle, Annetta Link.

GEM (Chas. Schaefer, mgr.).—Dickinson and David, Pete Lasse, Andrew and Randall, Evelyn Norton, Bert Henry, Irene Huyck.

NATIONAL (Dr. N. Bee, mgr.).—Jackson and Marvillo, Rapier and Rapier, Carrie Winner, Billy DeArmo, Leo and Sulkey, Tom Kum.

ESSEX (Bilhars & Lewis, mgrs.).—May (Reno) and Will Reno, Shepherd and St. Augman, Kohler and Victoria, Kramer and Willard, Helen Tanray.

NORMAL (Jack Ryan, mgr.).—Erhendall Bros., Peel and Francis, Ada Melrose, Weiss and Weiss, Herbert Bankin.

NOTES.—R. F. Trevellick has been engaged by the Western Vaudeville Association as traveling contracting agent for State and county fairs, under the direction of Ethel Robinson, in charge of that department.—Gordon and Marx start on the Orpheum Circuit this week, their first trip in the far west. The act is well known in the Middle States as a German dialect pair of the Weber and Fields sort, and they are supplied with good material.—Vanity Fair Co. has incorporated at Springfield, Ill., with a capital of \$5,000, to conduct theatrical business in Chicago. The incorporators are James F. Bishop, Carlos P. Sawyer, Morris K. Levinson.—Manuel Bomaine and Co., who played for William Morris at the American last week, opened at Winnipeg for Sullivan & Conside Monday. The act closed on Saturday in order to make connection, by arrangement with the Morris office, Wartenburg Brothers, who are announced for the American Music Hall Feb. 15, are also playing the S.-C. time at present and will probably continue in the west after the Chicago engagement.

—The Eight Zingars play a return engagement at the Majestic Theater this week. The Gayety Theatre Co., of Springfield, Ill., is capitalized at \$25,000. Those named as incorporators are Frank C. Smith, Geo. S. Burton, L. Vansie Smith.—Chas. E. Miles and J. Clarence Sullivan will build a vaudeville theatre at Columbus, Ohio, to be opened at an early date.

NOTES.—The Al Reeves company did not arrive in Chicago from Detroit on Sunday until noon and gave the first performance without an orchestra rehearsal. "The Cowboy and the Squaw" company, playing at the Academy, did not arrive until late that night and the audience in the afternoon was dismissed, and the night performance given at nine o'clock.

## SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 24: Harrison Hunter, in "The Van Dyck" headliner. Howard and Lawrence offered "The Stage Manager." The Harvey Family, wire act of top-notch order. The Chadwick Trio in "Wiggin's Farm," Co. Hester, in "A Mountain Chorus," Murray Sisters, Jewell, Manikins, and the Josselin Trio, aerial artists.

NATIONAL (Sid Grauman, mgr.; agent, S.-C., Archie Levy).—Week 24: A goodly portion of the numbers that constituted the week's bill had already been seen in this territory in the past. Mike Bernard and Little Blossom in about the same routine as last season re-established themselves as principal favorites. The Seall-Allen sketch, "The Traveling Man," had a hard spot for an act of its kind in closing position, but did quite well. The Joe Deming combination, which handled the production, suffers in comparison with the original cast shown here some years past. "Cris," an illusionist number, proved an exceedingly mystifying proposition. Mile. Vera, a dancer of decided grace, as-

sted by Chas. Labine, who lent an element of comedy, won a good rating of approval. An unprogrammed wooden-shoe dancer, with an interesting routine of foot work, well above the average, scored one of the hits of the bill. The Gratton Co., in "Locked Out After 8 p. m.," had a choice place on the bill. Gus Bruno, monologist, was also on the bill.

WIGWAM (Sam Harris, mgr.; agents, Western States and Sullivan-Conside jointly).—Jeffries in his second week shows no signs of diminishing power as a drawing card. In the face of a fifty-per-cent increase in admission, the management has had to "chase 'em away." Madden and Fitzpatrick in the "Turn of the Tide," Mr. and Mrs. Esmond in "The Soldier of Propville," The Zello Acrobatic Troupe, Blockson and Burns, Herbert Cyrill, and The Coopers made up the olio.

PANTAGES (Melvin Westnork, mgr.; agent, Western States, O. S. Burns).—Week 24: Manager Westnork made his debut as a producer with a posing number "La Reve des Artistes" ("The Artist's Dream"). By a graduation of light effects the poses are made to appear and vanish in a perspective of darkness. The Clayton-Glenn Co. offered a scenic sketch, "The Madador." While the act met with a fair reward, the poor blending of the serious and humorous would not allow it to register full value. The Southern Quartet, colored, songs, was the usual, holding the stage with undesirable buffoonery. Rentow and Jansen showed in "The Second Mr. Fiddle," Leonard Kne, the dancer, was also on the bill.

GAYETY (George Clayton, mgr.; agent, Bert Levey).—Week 24: This theatre, formerly known as the Novelty, opened with independent bookings. In face of a severe storm a well-filled house was in evidence, and a satisfactory average maintained throughout the week. "Murphy in Paris," offered by the Jas. Post Co., was a rather disconnected vehicle constructed from various sources, mainly Edmund Hayes "Wise Guy," and afforded little opportunity for principal or support. Some decidedly catchy and well-arranged chorus numbers were a saving feature of the position of the week. In the olio O'Brien and Darrah had the call with a batch of likeable parodies and some cross-fire material that was new. The MacDonald Troupe of cyclists and Billy Howard, musical comedian, were also present.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office,

60 Summer Street.

KEITH'S.—Good bill. McIntyre and Heath, held over; Ward and Carran; Montgomery and Moore, snappy, pitiable; Bell and Blanche, remarkable imitator; Reynolds and Donegan, great skaters; Grain's Baboons, funny; Lawrence Crane, marvel trickster; Wroe Trio, exceptionally good dancers; Brown and Nevarrow, fine character work.

ORPHEUM.—If Mrs. Brown-Potter had been anyone else she'd been "closed" Monday afternoon. It was a heavy frost with a heavy rain, responsible but herself. She seemed to have a "grouch." May Tully and Co., great reception; Williams and Walker's "Chocolate Drops," excellent dancing troupe; Will Dillon, never better; Sydney Grant, fair; Yamamoto and Koyoshi, here too often; Fluke and McDonough, good sketch; Von Hoff, great face twister; Zay act; Cavala's later; Tango and Leo, comedy gymnasts; Blanche Baird, singer, and Cocola and Amato, all good. GAIETY.—"Girls From Happyland," Margie Austin, dancer; Monarch Four, Watsons and Belmont, Harry Kohler and Gardner and Martin, in really good olio.

PALACE.—"High Rollers," slow moving show. The Davis Fair on skates are good; Lee Hickman and John Jess, clever; Hattie Mills needs singing lessons; Rose and Billie, good jumping act.

COLUMBIA.—"Tiger Lilies," show good and snappy. Will Ward's "devil" stunt is big feature; May Belmont and Matt Kennedy, very good. HOWARD.—"Fay Foster," featuring Grace Orma, beauty; Florence Lullifer, fine act; Cavala's later; unique; Columbia Four, excellent singers; Ortelia and Taylor, Block and Grossman, Emma Wagner and Elva Grieves, good. In the house bill Frank Bush headlined with new stuff; Venita and Frederick, good wire act; Heumanns, bicyclists; "Black Dragons," Thompson and Berida; Al Burton, May McDonald and Rennie Cornack.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Show not as strong on the stage as on paper. Bernard, the Italian protean artist, furnished the feature, number with a rapid-change act in three sections. His best work is at the finish. The number in which he makes the changes in view of the audience was also well received. "La Petite Revue" was one of the best liked and most de-

serving numbers on the bill. It is all the program claims, an old idea with up-to-date trimmings. With several minutes of time wasted in repetition of talk and comedy efforts eliminated the sketch "A Strenuous Rehearsal," presented by Claude Gillingwater and Co. could be made into an acceptable offering. It takes so long to get to the real meat of the sketch that one grows almost tired waiting and a poor finish follows. Both ends of the sketch need re-making. Sadie Jansell gave the show a big boost when she appeared with her imitations of stage celebrities. Jansell looks good from the jump and grows better. With one or two exceptions, her imitations were excellent and she was very well liked. The big laughing bit of the bill was pretty well down, just leading Howard's Ponies, which closed. Quinlan and Mack were the chief merry makers, their specialty "The Travelling Dentist" going with one big, long laugh. Mack's new song "I'd Rather Be a Minstrel Man" met with favor, but it was the snappy, witty talk and quiet comedy of the pair that registered the solid hit. The Howard Ponies and Dogs put a good finish with a clever routine of tricks which were well handled. This is a first-class, showy act. Franco Piper did his act in "one," the spinning banjo tricks being warmly received. Londe and Tilly offered a classy gymnastic act with some well worked out balancing tricks on a ladder. The act looks new and is away from others. The Du Ball Bros. were also strangers here. They have a few trick formations in wooden-shoe stepping which are new and put over a fair dancing number. Carroll Johnson on a bit early with his minstrel offering with the glad clothes still featured. Amanda Gilbert, female baritone, had all the worst of the position on the bill, but she did splendidly with it. She has a good voice, sings pleasing songs and got all there was to get from the house. Le Rose and Lagusta, with an athletic wire act; Doranto, in a musical act, and Kelly and Mahlman, singers and dancers, with the pictures, filled out the remainder of the bill.

BLOU (Sam Dawson, mgr.).—The singing is the strongest asset of the "Brigadiers," and there is just about enough of it to counterbalance the comedy which is of inferior class, the average reach being just fair. The same piece is used this season as was offered last, it being a two-act affair, labeled the second edition of "Mr. Wise of Broadway," which Sheppard Camp claims credit for. Some changes have been made in the cast as well as in the material the company is given to work with, and it is a difficult matter to place the blame where it belongs. It is pretty well distributed. Parts of the show which offer opportunity for the comedians to do some legitimate comedy are given over to bits which have been doing duty since burlesque was in

swaddling clothes. This includes the "no more bullets," "money changing" and other devices used as "when all others fail." Most of this comes in the second act, where also appears some business indulged in by Camp and Harry Weston, which has every appearance of having been "copped" from "The Battle of Two Booms." Camp again appears in the role of a burlesque manager, not a real burlesque manager, for he has money and gives it up without a dollar to Walter A. Wolfe, whose only real evidence of being a villain is his make-up and sub-cellar business. There are bright spots in the talk and business, and were the second act brought up to the quick-action pace set by the opening it would help the show a lot. Too much time is wasted with the "awkward army" squad, the results obtained making it valueless as a time killer. In the first act the chorus is given some chance and gets away with it in fine style. There is nothing about that bunch of girls to cause a beauty show to worry over its laurels, but they are there with their figures and they are hard workers. The business which goes with several of the musical numbers is also of the worn type, and this smart bunch of girls could be whipped into a corking good line with business equal to the music. Weston is chief support to Camp in the comedy line, making his entrance with a "surefire" line. He got away with a laugh here, but they came harder afterwards. The principal work for the other men was to help out in the choruses, and they were more successful in this than as comedians. Harry Keeler has the straight part. To give Keeler his due, he is a hard worker, too hard in fact, for he yells throughout the show and it prevents his lines being understood. Keeler dresses neatly and no one in the show displays more humor in the show, for Keeler laughs at everything that is expected to be funny, and his working up of Camp's "Bunny Wussy" number, which is just about on the edge of vulgarity, is a bit of earnest labor. The honors for the women are about equally divided between Rosalind May and Marguerite Wolfe. The former is a sprightly active songster, and Miss Wolfe is the strong card in the vocal line with looks and appearance to help her along. Dora Davis and Violet Berla were also given a chance in leading numbers and did satisfactory work. The program promised what might have been a "cooch" number, but the nearest thing to it was just the suspicion of a "wiggle" from two or three of the chorus girls. Francis Chesnut, with illustrated songs, opened the olio. He had an assistant who worked from the box, who should have been on the stage, for his singing. Tom Fisher and Rosalind May put over a singing and dancing act with some talk which did not sound new. Fisher did a little stepping at the finish which caught on fairly well.

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Harry Von Tilzer has been writing song hits for the past fifteen years. But never in his career has he had so many great hits as at the present time. We do not mean hits on paper, but real, live hits that get you encores and keep you booked up for the season. That's the kind of hits you want to raise your salary. You've got to sing songs to please the public, not music publishers, if you want to make a hit, and you will always get them if you will follow the lucky house. Besides our present big hits, we are advertising for the first time, **MABEL MCKINLEY'S MARCH BALLAD HIT:**

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This is Harry Von Tilzer's successor to "Summertime." We predict even a bigger hit for this song. This is a wonderful song for quartettes. We have one of the most beautiful set of slides ever made for this song, by Scott and Van Alton.

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This song is great for single or double acts, with lots of extra choruses. Get it quick. The biggest cinch hit we ever had.

EVERY ONE OF THESE SONGS ARE GREAT BIG HITS

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The act needs tuning up. A rattling good acrobatic turn was offered by the Three Melvins, several difficult hand-to-hand tricks being very well executed. Weston and Keeler closed the olio. The "Brigadiers" have good cause to boast of the singing quality of the show, for it will pass most anywhere. It is the comedy that needs attention. It is not as good as the show given last year, the injection of inferior material being responsible for the falling off. Where singing is liked it will do.

GAYETY (Eddie Shayne, mgr.).—Irwin's "Majestics" played to packed houses with all "pape," including lithograph privileges, cut out for the week. The house orchestra was augmented, and the show given a real ovation.

OASINO (Elias & Koenig, mgrs.).—"Bents-Santley" this week. Ayesha Hara, a "Salome" dancer, was responsible for a big week's business, and the show made a good impression.

TROCADERO (Charles Cromwell, mgr.).—"Sam T. Jack's."

NOTES.—The Shriners gave another big entertainment this week with the "Majestics" and "Bents-Santley" shows furnishing the principal entertainers.—Pauline Moran, now with the "Casino Girls" show, is considering an offer to visit London again at the head of a big dancing act. Miss Moran was a big hit over there on her last trip.

## ATLANTA, GA.

ORPHEUM (V. Whitaker, mgr.; agent, U. B. O.).—Polk and Polk, acrobats, new and novel; Coakley and McBride, s. and d., good; Fred Singer, novelty violinist, very fine; Luskon, Lucier and Co., in "Fool's Brand," big hit; "A. B. C. D. Girls," repeatedly recalled; Fantele and Carr, in "Ont-Loud Junction," scored heavily; "Three Demons," bicyclists, sensational closing number.—BLJOU (H. L. Degive, mgr.).—Rice and Barton's "Gaiety," good show, nice attendance.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (agent, U. B. O.).—Amelia Summerville, monolog, went big; Cora Youngblood Carson Sextet, good; Frank Le Dent, juggler, hit; Two American Macs, fair knockabout comedians; Slater and Williams, colored, good; Bertina and Brockway, s. and d., good; Maer and Evans, comedy acrobats, clever.—SAVOY (Harry Brown, mgr.; agent, Wesley & Placens).—Lambert, musician, and Edwin Forsberg and Co., in "A Card Party," solid hits; Lou Anger, German comedian, good; Eugene Tulo, bar act, graceful and clever; Sam Alexander and Tiger, good; The Boldens, fair.—NOTE.—Joseph Moreland and his "talking" picture outfit was moved up to the "Sea Shell," a moving picture house which has been closed all winter. Harry Brown, of the Savoy, will manage this venture also.

J. B. PULASKI.

## BALTIMORE, MD.

MARYLAND (F. O. Schanberger, mgr.; agent, U. B. O. Monday rehearsal 10).—Carbrey Bros. open, fast dancing turn and some original steps; Montrose Troupe, ordinary acrobatic act, well liked; Ida O'Day did very well with singing and banjo playing sent her off big; Angela Dolores, in funny farce that had them laughing most all the time; the handsomest dressing seen here in many moons is that of Valente Suratt and Wm. Gould. The "Cleopatra" number was not put on. They finished strong. Harrigan, tramp juggler, with some new patter, pulled off a huge hit; "Piano-philends" closed and well received.—GAYETY (W. L. Ballant, Jr., mgr.).—"Casino Girls" and a good olio to good business.—NEW MONUMENTAL (Monty Jacobs, mgr.).—"Kentucky Belles," pretty and nicely costumed chorus, and Jim Diamond as the chief fun maker. Return date.—VICTORIA (Pearce & Scheck, mgrs.; agent, Wm. Morris).—Ene Ambrey, Elvorton, Chester and Jones, Whitely and Bell, Young America Quartet, Gromley and Adubato, Geo. G. Davis and Judson, "The Man of Mystery."—LUBIN'S (E. O. Barle, mgr.; agent; Norman Jeffries).—Annie Abbott (second week); Higgins and Phelps, Gracey Musical Co., Alva Moore, Phyllis Gordon, Joseph Freed and Tony Bernard.

NOTES.—Billy Tomlin, treasurer of the Maryland, has been ill. He is reported improving.

JOHNNY MEYERS.

## BRADDOCK, PA.

ODEAN (Joe Goldberg, mgr.; agent, Ass. Book Agency. Monday rehearsal 10).—The Christys, good dancing act, hit; Musical Smith, hit; Louise Byrd, pleasing singer; Harry Brooks, laughing hit; Wheelers, good.

## BRIDGEPORT, CONN.

POLI'S (Steven Breen, mgr.; agent, U. B. O.).

—"The Star Bont," pleased; Horton and La Friska, very good; Showbrook and Barry, singing and comedy duo, good; Ooombs and Stope, well received; Three Lellitos, musical, laughs; Geo. B. Bano and Co., Funny Arlington Four, very good. A. B. COOLERS.

## BRISTOL, TENN.

FAIRYLAND (J. C. Meaney, mgr.).—Week 25. Angell Sisters, first class singing; Rehner, juggler (second week); fine; Chas. Raynor, black-face, good; ill. songs and m. p. REYNOLDS.

## BUFFALO, N. Y.

SHEA'S (Shea Amusement Co., directors; M. Shea, mgr.; Henry J. Carr, assistant mgr.; agent, U. B. A. Monday rehearsal 10).—Nat Willis, monolog, pulled off the laughs and a warm reception; "A Night With the Poets," a success; Frederick Hawley and Co., assisted by Francis Haight, in "The Bandit," was clever; The Four Fords, dancers, big hit; The singing, dancing and talking act of the Nichols Sisters, rich; Oscar Loraine, violinist, made many friends; De Witt, Burns and Lorraine, "The Awakening of Toya," delightful; La Veen, Gross and Co., assisted by Al. C. Rio and Phil Travers, "Roman Sports and Pastimes," an added feature, great.—GARDEN (Columbia Circuit; Charles E. White, local mgr.).—Ben Jansen, Eddie Fitzgerald, Russell and Held, The Great Nosarros and others with a chorus of twenty show girls, good.—LAFAYETTE (Charles M. Bagg, local mgr.).—Edmond Hayes and the "Jolly Girls." Hayes was prominent as "The Wise Guy"; Beatrice Harlow, James Collins, Bob Archer made good. DIXON.

## CHARLESTON, S. C.

IDLE HOUR (Geo. S. Brantley, mgr.; S. U., agent).—Wolford and Burgard, Dorothy Barle, Gilmore and Le Morne.—MAJESTIC (Geo. S. Brantley, mgr.; Little Barber, agent).—Summers and Summers, Mabel Valentine Moore, Prof. Carl F. Bettick and Co. J. EHRICH MESSEROY.

## COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Hastings and Wilson, good comedy acrobats; J. Warren Keane, slight-of-hand artist, good; Mimic Four, poor act, saved by good en-

core in "one"; Melville and Higgins, very good, big hit; Padettes' Orchestra, exceedingly fine attraction; Charlie Case, monolog, good; Flying Martins, sensational gymnasts, very good.—GAYETY (A. L. Wiswell, mgr.).—Chas. Robinson's Night Owls are offering satisfactory entertainments.—COLUMBUS (Mr. Backs, mgr.; agent, Columbus Vaudeville Agency).—Excellent bill offered this week. Guy Stone and Kathleen Mackey, Howard and Walsh, Frank Spencer, Billy Wilson, and m. p.—NOTE.—Minnie Burke, of The Trocadero, was forced to remain in Columbus on account of sickness. Is doing nicely and expects to join the show in Detroit.

LITTLE CHARLIE.

## DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.; agent, U. B. O.).—Clayton White and Marie Stuart and Co., "Ocheris," big scream; Crouch and Welch, acrobatic dancing, very clever pair; Clarice Mayne, made a hit; Dillon Bros., return with all new comic songs; Harry Gilfoil, made good though placed badly on the bill; Anderson and Goines, colored comedians, good; The Sutcliffe Troupe, fair; Musical Craigs opened the show.—GAYETY (J. M. Wood, mgr.).—Louis Robie's "Knickerbocker Burlesques" opened to good business Sunday; Fields and Woolley made a hit.—AVENUE (Drew & Campbell).—Louie Deere and her Ducklings opened to capacity at two performances Sunday.—MAJESTIC (Casino Co.).—The bill includes McCarrar and Robinson, The Ziegler Trio, Eva Pront, Levitt and Campbell and Slater Brockman.—LAFAYETTE (Dr. M. Campbell).—"Doomsday," a spectacle; Mr. and Mrs. Lew Stanley, Thompson and Farrell, The Monark and Sisters.—COMIQUE (J. B. Allen, mgr.; Associated Booking Co., Pittsburg).—The bill includes The Bours, aerialists; The DeCharnt Twins, vocalists; Wayne Christy, comedian; Clarice Vanderbilt, sonnet.—NOTE.—Detroit Lodge No. 1 Knights of Everlasting Pleasure held a big meeting last Thursday night at the Elks' Temple and initiated a large class, mostly vaudeville artists playing at the local theatres.—Henrietta B. Blanke (Mrs. Fred. Belcher), a former Detroit, will make her vaudeville debut at the Temple week of Feb. 15 in a pianolo, singing some of her own compositions. LEO LESTER.

# MORRISSEY AND AYER

SCORING A BIG SUCCESS AT THE COLONIAL THIS WEEK.

NEXT WEEK HARRISBURG, PA.

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"VAUDEVILLE FRIVOLESSES."

The laughing and applause hit at the American this week (Feb. 1). Feb. 8—Fulton Theatre, Brooklyn. NOW ON MORRIS TIME.

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## BESSIE WYNN

IN VAUDEVILLE

BOSTON JOURNAL, JAN. 19, '09.

There is another character singer at the Orpheum this week, Fred Rivenhall, the Australian, and his cleverness by no means went unnoticed yesterday. In his way, he is well worthy of a place on the same program as Lauder.

THIS WEEK (FEB. 1), LYRIC, NEWARK.

NEXT WEEK (FEB. 8), AMERICAN, CHICAGO.

## EYE

Closed olio in Boston following feature act, and took 3 to 4 bows. Am at OLYMPIC, Brooklyn, this week, taking 3 and 4 bows. Am with Fade and Follies, impersonating "Eddie Foy." Do 12 minutes in one, with "57 Varieties of Vaudeville." Will be at Murray Hill Theatre week Feb. 8-13. Would like live agent to handle my act. Am IRVIN E. WALTON, "That Versatile Fellow."

PLAYING UNITED TIME.

## BERTHA NOSS-RUSSELL

Assisted by FRANCES GROSSON.

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## DANCING DAVEY AND MISS PONY MOORE

LOUISVILLE, KY., MARY ANDERSON, WEEK FEB. 1.

## MURPHY AND MAGEE

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### ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Dollar Acrobatic Troupe, big hit; Little Hip, favorite; Duffy, Sawtelle and Duffy, good; Talto Duo, well received; Evan Evans, blackface comedian, good; Lloyd and Whitehouse, excellent.—FAMILY (F. W. McConnell, mgr.; agent same).—Lillian Ferris, Jennie Felner, Lillian De Vore, Lottie Fayette, Harry Green, Max Bruno, John Hahn and m. p.; good.—HAPPY HOUR (Ira Van De Mark, mgr.; agent same).—James Allen, Francesco Donegani, m. p. and ill. songs; good.—GRAND (E. J. Toole, mgr.; agents, Var Beck and Farrell, Oil City, Pa.).—Charles Whitehouse, Martin Milan, m. p. and ill. songs; excellent. J. M. BEERS.

### FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, Joe Wood).—Sheedy's vaudeville and m. p.; Cogan and Bancroft, skatoliar comedians; very good; Gertrude Black, singing comedienne, good; Ferguson and Dupree, comedy sketch, excellent; Dan Maley, vocal comedian, good; Avolo and Othello, gymnasts, a hit.—BIJOU (L. M. Boas, direct agent).—M. p. and the following vaudeville: Marimba Band, good; Crescent City Comedy Four, excellent; Marsella and Vannesson, horizontal bar, good; Bob Alden, pianist, very good; Sheridan and Forrest, comedians, good; Del Farland, comedienne, well applauded; Jerry Sanford, ill. songs, good.—PREMIER (L. M. Boas, mgr.; agent direct).—M. p. and the following vaudeville: Nibbe, Borden and Nibbe, comedy sketch, excellent; Watts Trio, a. and d., very good; Chas. Farrell, minstrel, good; Manny Worth, monologist, good; Angelo Trio, minstrels, very good; Gladys O'Hearn, songs, good.—PURITAN (Fred W. Hooper, mgr.; agent, J. J. Quigley).—M. p. and the following vaudeville: Harry Kildey, Irish comedian, good; Aword and Healey, comedy sketch, very good; Madame Flower, bronze Melba, hit; Douthitt and Jones Co., comedy sketch, good; Emil Chevrel, comedy violinist, very good; Wm. San Souci, ill. songs, good.—PLEASANT STREET (Jas. F. Mason, agent direct).—M. p. and Babe Daley's Burlesquers and the following vaudeville: Louis and Palmer, a. and d., good; John Mack, blackface, good; Mason and Doran, comedy sketch, good. EDW. F. RAFFERTY.

### FT. WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, Edward Hayman).—Pekin Zouaves, sensational drill and wall scaling; De Mario and Bell, "Down the Suwanee River," splendid; Coe and Boyd, musical, good; Pearl Allen and Dancing Jockies, fine; Rialto Quartet, hit of bill; Murray K. Hill, monolog and singing, excellent, and Lida Schnee, ill. songs, very good. H. J. REED.

### HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, United Booking Offices).—Week Feb. 1: Mr. and Mrs. Stuart Darrow, sand, smoke and shadow pictures, novel; Calby and May, ventriloquist and Dancing Doll, very good; Jolly and Wild, in comedy skit, "The Piano Teacher," endorsed; Barrows-Lancaster Co., in farce, "Like Father, Like Son," many laughs; Sam Stern, singing comedian, applauded; Gilroy, Haynes and Montgomery, "The Good Ship Nancy Lee," good singing and dialog; Belleclaire Brothers, acrobats, excellent.—HIPPODROME (A. L. Ronnfort & Co., mgrs.; agent, N. Rndy Heller, Philadelphia).—Frank Larkins, comedian, good; Rosley and Roselle, "The Widow Brown," applauded; Adgie and her Trained Lions, great headliner.—SAVOY (P. Magaro, lessee and agent).—House dark this week; management willing and ready to receive offers of booking one-night stand comedy and burlesque companies at popular prices. J. P. J.

### HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 25: Koma, Jap wrestler, still drawing crowded houses and as yet undefeated; La Belle Morita, Spanish dancer, ordinary; Marques and Morales, international dances, good; m. p.—ACTUALIDADES (Ruebio Ascue, mgr.).—Iris-Andreses Duo, girls, singers, very good; Rafaela and Cecilia,

French, singing and musical act, good; Romeo Moleri, Italian tenor, fair.—MARTI (Adot Co.).—Amalia Molina, Spanish singer, still hit of bill, has good voice and attractive and refined appearance, unusual with other singers of her class seen here; Balsalari, vocal phenomenon, very good; m. p.—PUBILLONES CIRCUS (L. R. Arango, mgr.).—Will open its season this evening, 25, with the following acts: Alice Tschow, cats; La Belle Stone, spiral globe; Madam Louise's Monkeys; Robedillo, wire; Jessie Wilson, equilibrist; Yamagat Troupe (6); Jap acrobats; Lowande Family, equestrians.—NOTE.—Emma Calve is being advertised extensively. No seats can be had now for the three performances she will give the third week in February. Other acts of merit are said to be on the same program. BOOKY.

### HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, U. B. O. Monday rehearsal 10).—Hal Davis and Co., in "Pais," head capital bill; "Paradise Alley," with Marguerite Haney, scored; Fred Sosman, very clever impersonations; Four Sensational Boises, excellent casting act; Milt Wood, clever dancing; Eckert and Berg, musical, pleased; Picaro Trio, acrobats, good.—GAYETY (Chas. Franklyn, mgr.).—"Trans-Atlantics." JOHN KAY.

### IOWA CITY, IA.

BIJOU (A. F. Pocock, mgr.; W. V. A., agent).—1-3: Mardo and Hunter, Phillips and Jones, Jay Paige. 4-6: The Brahams, Cantor and Chris, Nate Baker.—NOTES.—The local Order of Elks is holding a big festival this week. J. J. M.

### JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.; agent, Association Booking Agency).—28-30: Will B. Wheeler, monolog, fair; Symphonia Musical Trio, fine.—MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.).—Kelly and Barrett, "The Battle of Too Soon," fine; Harry Breen, talk and parodies, good; The Four Otis, "The Gibson Girl," good; Beanie Valda, pony cyclists, clever; Chas. F. Samon, a big laugh; Marsellies, contortionist, fine; Marlon Garson in songs, good. JESTICAM.

### JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.; Chas. H. Dourick, agent).—Eddie G. Gray and Co. in "His Last Match" head the week's bill; Hawley and Olcott amused; Wells and Sells, eccentric; Adams Bros. pleased; W. I. Webber and Co., good; Laurette Nelson, fair. A. J. STEVENS.

### KITTANNING, PA.

LYCEUM (John Wicks, Jr., mgr.; agent, Ass. Book. Agency. Monday rehearsal 10).—The Parkers, feature, heavily applauded; Bainter and York, fair; Three Christs, above ordinary athletic act; Fay Sisters, clever girls, hit; M. C. Wyle, pleased.

### KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent direct).—Clara and Radcliff Co., comedy, a. and d., good; A. J. Wayne, a. and d., comedian, very clever.—COLUMBIA (agent direct).—"Taylor and Crawford," comedy sketch, went big; Marie Chappelle, talking comedienne, very clever.—AUDITORIUM (H. C. Scott, mgr.; agent direct).—Eddie Leon, Roman ring, very clever. W. ARTHUR SPROUSE.

### LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.; agent, Western Vaudeville Assn.).—Week Jan. 25: Ten Country Kids, highly pleasing; Borden, Zeno and Haydn Brothers, scored heavily with music and dancing; Joe La Fleur, acrobatic, good; The Langdons, hit; La Petite Mignon, clever impersonator; Harris and Moreland, sketch, pleased; Bob and Tip Co., comedy acrobats, scored.—DREAM-LAND (Wm. Robertson, Jr., mgr.; agents, Western States Assn.).—Hamlin, a. and d. comedians; Chas. Bagley, ill. songs, and m. p. LEE LOGAN.

### LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; direct agent).—"Road Show" holds over to crowded houses. "School Boys and Girls," big hit; Rogers and Deely, good.—WALKER (J. Harry Pieper, mgr.).—Robert Baker, monolog, good; Foucher and Jenkins, comedy bicyclists, nicely; Amelia Mazette, well received; Mildred Manning, pleasing; Mr. and Mrs. Arthur Young and Co., very good; Ida Wharton, ill. songs, good.—LOS ANGELES THEATRE (Francis Haggerty, res. mgr.).—The Felots, comedy jugglers, good; Joseph R. Ketter and Co., in "A Rural Substitute," very good; Joe H. Hardman, monolog, well received; Mr. and Mrs. Walter S. Fredricks, in "Her Cowboy Visitor," laughable; James Smith and Claudia Brown, very clever; Dan Sherman, Mabel DeForest and Co., "A J. Circus," exceptional merit; Sam Holdsworth, ill. songs, good. SHANNON B. MYERS.

### LOUISVILLE, KY.

MARY ANDERSON (James L. Weed, mgr.; agent, U. B. O.).—The Tennis Trio, very attractive act; Gehan and Spencer, wooden shoe dancers; W. B. Whittle, ventriloquist, very fine; Dancing Davey and Pony Moore, good; Pertina, ice dancing; Violet Black, "In the Subway," hit; Leo Carrillo, very amusing; The Four Nightingales, well received.—BUCKINGHAM (Horace McCrocklin, mgr.).—Watson's Burlesquers.

### S. HITE SIMCOO.

### LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—There are two favorites at the theatre this week. Max Freeman and Kendall Weston; they were formerly leading in stock; Max Freeman, in "Tony and the Stork," very good; Kendall Weston, in "What Money Can't Buy," very well received; Smith and Campbell, sidewalk conversation, funny; E. C. Strickland, musical monolog, good; Joe and Sadie Britton, dancers, very good; Youna, contortionist, fair; Wolfram's Educated Horses, fair.—ACADEMY OF MUSIC (Joe Flynn, mgr.).—M. p. and ill. songs, good. JOHN J. DAWSON.

### MCKEESPORT, PA.

ALTMAYER (Paul Stanley, mgr.; agent, Ass. Book. Agency. Monday rehearsal 10).—Beater's Dog and Cat Show, pleasing; Bill Wheeler, laughing hit; Harrison Graves, imitations, well received; The Lambrolottes, novel musical act; Nat Zancig, good.

### MUNICIPAL, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun Booking Agency).—Three Pattons, in "Jerry from Kerry," Irish comedy sketch, with music, good; Arthur Abbott, English coater singer, hit; Kipp and Kippy, eccentric burlesque juggling, caught the house; Frank Gray, ill. songs, good; Hickman, Willis and Co., "In the Wrong Flat," made good.

### MUSKOGEE, OKLA.

LYRIC (C. L. Carrell, mgr.; agent, C. B. Hod-

kins).—Carl Herbert, magician, encores; The Lavelles, a. and d., pleased; Geo. Pierson (local), ill. song; Torcat and Flor D'Alisa, Parisian novelty act, hit of bill; Costella and Lacrois, comedy sketch, fair; Eugene Willard, entertainer, good. J. F. B.

### NEW CASTLE, PA.

FAMILY (James Dempsey, mgr.; agent, Ass. Book. Agency. Monday rehearsal 10).—Clare's Animals, act going good; Raab and Scottie, hit; Bennett and Darling, pleased; Geo. Dupree, big laughs, needs new material; Reynolds and Roberts, good comedy.

### NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10).—Willie Pantser and Co., acrobats, were the hit of the bill; Evans and Lee, artistic international dancers; Jones and Malo, character acting of a high order, and the Great Richards were good; Nella Bergan offered a select number of songs which were received with much favor; Flo Irwin and Co., in a skit, "Mrs. Mix Mixes," presented a comedy of much merit and the funny episodes were immensely enjoyed; Ed. Lavine was as funny as usual in big balancing. E. J. TODD.

### NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1; agent, W. V. A., Chicago and New York).—Juggling Normans, several new tricks; Flo Adler and her boy-in-the-box, favorite here; Alfred Keley has added a corking finish to his "Tale of a Turkey"; Four Amails are giving an imitation of a male quartet that is ripping; Gisela is still "mugging" and getting away with it; Mabel Sinclair, ventriloquist, was accorded a lukewarm reception; Eugene and Willie Howard, excellent; Valadon closed.—GREENWALL (H. Greenwall, mgr.).—"Harvey Bryant's Extravaganza." O. M. SAMUEL.

### NEW ROCHELLE, N. Y.

LOEW'S (N. Schenck, mgr.).—1-2: John Corbett, dancer and parodist, went fair; Hadley and Hadley, comedy sketch, very well; Victor Lamont, ill. singer, good; Irving Roth, monologist, very good; Four Silbors, a. and d., very good. 3-4: Miles Dewey, a. and d., went well; Webb and Norton, a. and d., very neat dressers and good work, good; Anita Bush, comedienne, went fair. Bill again changed 1, now running six reels and four acts, changing Monday, Wednesday and Friday. T. F. CAMPBELL.

### PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Bill headed by Ellmore Slater, usual hit; Chas. B. Sweet, music well appreciated; Tom Bateman, opened, pleased; Dooley and Sales, popular; Ryan-Richfield Co., in "Mag Haggerty's Father," good; Martinetti and Sylvester, comedy acrobats, pleased; Carletta, "The Human Dragon," unique.—FULLY (Joa. B. Pine, res. mgr.).—1-3: "Broadway Gaiety Girls." May Harris, champion woman wrestler, extra attraction. "Strolling Players," 4-6.

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### PITTSBURG, PA.

GRAND (Harry Davis, mgr.) Rehearsal 10. Agent, U. B. O.—Jefferson De Angeles and Co., headliner. Jeff is funny, support good, act rough but laughable. Asahi Japanese Troupe closed a good, strong bill; Ed. F. Reynolds, clever ventriloquist, novel new act, repeatedly scored; Hia Grannon, very petite and lots of magnetism, individual applauding hit of bill; Clifford and Burke, hard spot but went very good. Clifford's songs caught on immense. Ed. Blondell and Co., laughing hit. Big City Phon, refined and very good singing act; Gus Reed, bass, deserves special mention. Selbini and Grovini, clever athletic act, heavily applauded. Eddie Mack and Dot Williams-Mack's dancing met with approval; Miss Williams is cute. Ferry the Frog, on early but pleased. The Romanoffs, very good; Paul Florus, pleased; Symphony Trio, straight musical act, entertained; Hattie Harris.

### READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.)—Christy and Willis, pleased; Mammie Fleming costume changes, do much for act; Mr. and Mrs. Jimmie Barry and Co., enthusiastic reception; Arthur Rigby, blackface, fair; "Bibb County Girls," comedy forced, act lacks novelty; "The" Quartet, straight singing act, scored; Yamamoto Brothers, clever work on wire.—GRAND (Bela & Appell, mgrs.; Wm. Morris Agency).—Rome and Ferguson, Margaret Arnold, Shan and Morey. Second half: Three Musical Costars, Marza, The Stanleys.—NEW BIJOU (direction S. Lubin, bookings by Bart McQue and Wm. Morris Agency).—M. p. and Frank Parker Co., Vernon sisters, Hilton, Chas. B. Mack. G. R. H.

### ROME, N. Y.

LYRIC (Irving Hamilton, mgr.).—Vanderille and m. p.—IDLE HOUR (J. Y. Burns, mgr.).—Vanderille and m. p.; Dog and Pony show did good business.—COLONIAL (W. B. Zimmerman, mgr.).—M. p. business good.—CASINO (M. W. Sandusky, mgr.).—Business good. W. A. WOLFF.

### SAGINAW, MICH.

BIJOU (Rusco & Schwars, mgrs.; agent, W. V. A., Chicago).—Big bill. The Bimbos, good comedy acrobats; James Gillespie, sang ill. song with local views; Al. Warda, laughing hit; "Ye Olde Home Choir," pleased; Dan Boby, the minstrel boy and cont. than good; the feature act was "Maxim's Models," in reproduction of famous art studies, electrical effects beautiful; bill opens and closes with pictures. MARGARET O. GOODMAN.

### SALT LAKE CITY, UTAH

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 24: "Blonde Typewriters" as headliners, success; Signor Trazzi, Filipino violinist, recalled repeatedly; Castellano and Bro., splendid bicycle act; Ward and Klare, in "The Twin Flats," took well; Mr. and Mrs. Allison, popular; Piquo, pantomime comedy gymnast, did well. JAY B. JOHNSON.

### SAN ANTONIO, TEX.

ROYAL (Harry J. Moore, mgr.; agent, C. B. Hodkins).—Week 24: Trizeda and Robinson, "Bowery" sketch, very good; Great Bunkers, serpentine dances, good; Carroll and La Mont, in "The Noon Hour," very good; Bartino's Dogs, good; B. A. Blackburn, ill. songs.—STAR (Kennedy & Wyler, mgrs.; agent, Williams, Kuehlie & Co.).—Three Lilliputians, comic and music, good; Takahira, Jap. wire, good; Lawrence Mack, blackface, good; Joe Smith, ill. songs, good.—HAPPY HOUR (C. G. Munsell, mgr.; agent direct).—Holmes and Holmes, novelty musicians, good; Al Mack, "The Human Frog," good; The Two McDonalds, sketch, good; Johnny Guise, female impersonator, good.

### SHAMOKIN, PA.

FAMILY (W. D. Nields, mgr.; agent, L. R. O.).—Howard and DeLeon, good; Gorman and Ball, comedy, pleased; Will H. Irvin, ill. songs, fair; Mauring and Dixon, a good laughing act; Volta, the Human Rheostat, striking. W. F. K.

### SCHEWETADY, N. Y.

MOHAWK (Ira A. Miller, mgr.; agent, U. B. O.).—Cycling Brunettes, clever comedy bicycle act; Eddie De Noyes and Davis Sisters good comedy act; Dan J. Harrington, fine ventriloquist sketch; Kirkland Sisters, musical act, out of ordinary; Barnes, Reming and Co., good sketch; Kaufmann Bros., blackface specialty, and Hardeen, handcuff manipulator, very good.—EMPIRE (Wm. H. Buck, mgr.).—1-3: "The Struggling Players," played to big house. 4-6: "Broadway Gaiety Girls." S. J. KING.

### SEATTLE, WASH.

STAR (Frank Donnellan, mgr.; agent, S. O.).—Week 25: Good show. Howard Truesell and Co., headliner; Carroll and Cook, hit; Ralph Johnstone, amazing and sensational (special feature); Frank Ardell and Co., very good; Tom Brantford, very good; Daly, jumper, good, but comedy needs repairing as well as his wardrobe.—ORPHEUM (Martin Beck, gen. mgr.; agent direct).—"The Sound of the Gong," headliner; Gaston and Green, in "Spooneyville," decided hit; Claudine and Scarlet, musical, very clever; Amoroso Sisters, novelty gymnasts, open the show, but deserve a better place; Imro Fox, illusionist, could work quicker and talk louder to better advantage, monolog very good; Wilson and Heloise, gymnasts, close the show, well; Armstrong and Verne, fair.—PANTAGES (Alex. Pantages, mgr.; agent direct).—No headline act to speak of. Three Dnmons, Parisian street singers, old style; The Keough, in "The Ward Heeler," good sketch. George Brown and his dogs, good; Raymond Duo, juggling, open the show; Goff Phillips, minstrel, did extremely well.

### SHOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Felix Morris and Co., in refined sketch, dainty and clever; Bob and Tip Co., acrobats, good work and real comedy; Arcadia, singer and violinist, favorite; White and Simmons, blackface, funny; LeClair and Sampson, gymnasts, good; Hathaway and Siegel, a and d., fair.—NOTES: Owing to the delayed train due to the big storm, only two of the acts billed for week 31 appeared in time for the matinee performance Sunday, so it was called off. All of the acts but LeClair and Sampson arrived in time for the Sunday evening show. Even the kinodrome pictures did not arrive.—Views of the Italian disaster were shown 31 at the scenic moving picture house, and drew big. C. B. O.

### ST. LOUIS

CENTURY (P. Short, mgr.).—In contrast to last week the town teems with musical comedy. Except for "The Round Up" at the Olympic and a single melodrama, the musical comedies have the boards. "A Knight for a Day" is back at the Century, with Elsie Herbert and Bobby Bay headlining. Brightly lit support. Of the support, the honors fall to Gertrude Hutcheson and Thomas Cameron, especially in one song hit, "Life is a See-Saw." A prosperous engagement began Sunday night.

GARRICK (Dan S. Fishell, res. mgr.).—In "The Isle of Spice," Dorothy Maynard stands out as the especially clever principal. Harry H. Watson, Sam Reed and Harry B. Williams in as many comedy roles. It is a long cast and large chorus, but Miss Maynard wins most of the honors. In the support are Alva E. Lang, Osborne Clemson, Mattie Marts and Margaret Comstock and some capable others.

AMERICAN (E. N. Oppenheimer, mgr.; agent, W. V. A., New York).—Ben Welch, happier than ever, is the topline. A close second is run by Beale Wynn, vocally gifted and mighty pleasing. Surasali and Basall in "The Music Publisher," and S. Miller Kent and Co. in "Marriage in a Motor Car," have the principal skits. The former are new and the latter a favorite. Mme. Bens and her horses, elaborate; Salvall, card wizard, mystifying; Joe Cook Co., jugglers and able, and the Velde Trio, acrobats, complete one of the best balanced bills the American has offered this season.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A., New York).—Leo Dietrichstein in his own farce, "Button, Button, Who's Got the Button?" is the excellent headliner, sharing the honors with Gennaro's Band, which as prophesied made such a hit it was retained for a second week's engagement. Selma Braats, juggler, good; Bertie Fowler, monolog; Gordon and Marx, German comedians; Clayton and Drew, Davis and Walker, and Viola Daral in musical imitations complete the bill.

GRAND OPERA HOUSE (John Fleming, mgr.).—"Coming Thro' The Rye," though given for the first time at popular prices is exploited this season by a decidedly better cast than when seen here twice before. Tom Waters, Sallie Stember, Evelyn Danmore, Isabelle Lowe and Ale. B. Francis are among those who share the honors. They are packing the house.

IMPERIAL (D. Russell, mgr.).—S. H. Dudley in "The Black Politician," supported by "The Smart Set," are the Imperial entry and pleasing a numerous patronage which goes in for colored entertainment. The best of the company are



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Jerry Mills, Irving Allen, J. E. Green, Matt Johnson, Jennie Pearl. The show is replete with music and dancing.

STANDARD (Leo Reichenbach, mgr.).—"The Frolicsome Lambs," starring Klein, Ott Brothers and Nicholson, is the successful offering of the week. The burlesques are "The Lambs out on a Frolic" and "At Monaco," which give everyone a chance. The olio includes Brown and Larin, parodies, bright; Harry Antrim and Yetta Peters in "A Tarry at Tanktown," entertaining; Carlton and Terre, songsters, acceptable, and Klein, Ott Brothers and Nicholson, versatile musicians, who as usual score heavily. An extra act is that of Blads, genuine Oriental dancer whose act is more artistic than sensational.

GAYETY (O. T. Crawford, mgr.).—Rose Sydel and her "London Belles" have two new ones, "The Affinity Bureau" and "The Devil." Two big houses Sunday put a stamp of approval on them and also on the vunderille, including Freeman Brothers, dancers, fair; Campbell and Weber in "Papa," good; Manhasset Four, melodions; Kennedy, Evana and Kennedy in "True To Nature," passable.

NOTES.—George F. Banerford, of New York, treasurer of the Film Import and Trading Co., was in St. Louis last week conferring with local moving picture show proprietors who thus far have refused to join managers in other cities who are organizing to fight the so-called trust. Promoters, the local film apply agency claim, their plan is in itself a protection to the moving picture show proprietors.—Max Walker, treasurer of the Gayety Theatre, and Adeline Wolf, of Chicago, were married in the latter city Thursday.—Delmar Garden, which since first opened has given comic opera and musical comedy, may offer grand opera this season. Negotiations are on with the Abramson Italian Grand Opera Company.—Charlie Salisbury, who ran Forest Park Highlands one year, was the first manager of the Columbia and is well known here, is booming "A Knight for a

RELEASED FEB. 1

## "Aunt Emmy's Scrap Book"

Childhood days. School days. Love's token. The happiest day. Sorrow. The next morning. Reward for kindness and patience. What Jack did in the meantime. No answer. Jack goes to the West. Rich after twelve years. Off to find Emmy. The last chapter. A most beautiful picture, full of sentiment and action.

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Day.—George McManus is expected to visit St. Louis with his bride next week during the engagement of "The Newlyweds and Their Baby" at the Garrick. FRANK E. ANFENGER.

### ST. PAUL

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Homer Lind and Co., head and please with excellent singing; Katie Barry, much applause; "Pictorial Post Card Album," pleasing as a living picture act; Leo Donnelly, monologist, clever and pleasing; Fay, Miller and Weston, good; Three Moshers, bicycle, very good; Keeley Brothers, also good. Business much better this week.—MAJESTIC (Miles-Bondy Theatrical Co., owners; D. Jack Bondy, res. mgr.; agent, Sullivan-Cosandine).—Hill and Ackerman, knockabout acrobats, fair; Leo White, soloist, good; Maud Alice Keeley, singing, very good; Del Costa Duo, singing, good; The Great Svengali, headline, and packing the house; his act one of the best.—STAR.—"Washington Society Girls" playing to big houses; the show is fine throughout and well balanced. C. J. BELL.

### STRAUSSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O. Monday rehearsal 10:30).—Willette Whitaker and F. Wilber Hill, pleased; Sager Midgley and Gertie Carlisle, good; Hugh Lloyd, good; Griff, well received; Buster Brown and Tige, fair; Long Acre Quartet, pleased; Bonestit Troupe, good. SAM FREEMAN.

### TOLEDO, O.

EMPIRE (Harry Winter, mgr.).—The Trocadero, with Frank Finney, to good business. The show is well up to the standard.—ARCADE (Will O. Bettis, mgr.; Gus Sun Booking Co., agent).—The Four Fantastic Lasells, magicians and illusionists, are the headliners; The Latell Bros., in an acrobatic act, well received; Martin

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Guild, in Italian character songs, good; Hayes and Bayfield, went well; Richard Hampton, ventriloquist, fair; Leslie W. Bettis and Bernard J. Gardner, well applauded; E. H. Pierce, novelty singing and talking act, good.—VALENTINE (Pilson & De Cane, mgrs.; agent, Coney Holmes). The Ziegler Trio, acrobats, well liked; Rosa Norton, s. and d., hit; Levitt and Campbell, "The Dutchman and the Maid," also among the favorites, as was Slater Bruman in clever character changes act.—BURTS (J. H. Hooley, mgr.).—A good vaudeville bill to big business.—NOTE.—The White & Edson Winter Circus opens at Saginaw, Mich., Feb. 8th, with several weeks to follow. SYDNEY WIRE.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O. Monday rehearsal 10).—Clara Belle Jerome and Co., in "Joyland," pleased; The Four Lukens, splendid; Josephine Davis, good; Newbold and Carroll, fair; Aeris, Reynark, sensational; Cunningham and Marion, good; Gordon Eldrid and Co., clever; Billy Van, not appearing.—GAYETY (Thos. B. Henry, mgr.).—"Cracker Jacks," presented several good features, well received; the company is a hard working one and there isn't a dull moment from the rise to the fall of the curtain.—STAR (Harry H. Hedger, mgr.).—The best Irish comedian in burlesque is Roger Imhof and he received a great reception with "The Empire Burlesquers."—HIPPODROME (J. Griffin, mgr.; agent, Griffin Booking Agency).—Vaudeville and m. p.

### TROY, N. Y.

PROCTOR'S (Guy H. Graves, mgr.; agent, U. B. O. Monday rehearsal 10).—Rube Welch and Kittle Francis Co., "The Flip Mr. Flip," was a warm favorite; Collins and Brown, comedians, pleased; Beilong Bros., feats of strength and equilibrium, won approval; Hal Merritt, cartoonist; Smith and Arado, comedians; Partellie Bros., acrobats. Extra shows are given daily from 11 a. m. to 2 p. m. and 5 to 8 p. m., during

which moving pictures are shown, besides amateur night on Thursdays.—LYCEUM (B. H. Keller, mgr.).—"The Fashion Plates are the presentations the first three days to good attendance; for the last half we have Tom Miner's Bohemian Burlesquers.—EMPIRE—M. p. and ill. songs. Mr. John J. Farrell in singing and talking. J. J. M.

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SAM S. SHUBERT THEATRE (Fred Berger, Jr., mgr.; agent, U. B. O.).—Goyt Trio, pleased; Little Sunshine, good; Boutan and Tillson, musical comedians, very good; Johnson and Hardy, singing comedians, excellent; Harlan and Knight, "The Chalk Line," very good comedy; Ned Nye and Ida Crisp, s. and d., big hit; The Brothers Byrne, very good. D. J. COUGHLIN.

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VICTORIA (Geo. Shaffer, mgr.).—The Two Holloways, equilibrista, entertaining; The Variety Trio, singing, all have good voices and harmonize well; The Three Leisenrings, "Fun at the Circus," full of laughter, well liked; May Evans, clever; Hunter and Duncan, singers, hit; Jarrell and Co., comedy playlet, "A Glorious Time," handled in

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News items may be forwarded there, and will be promptly transmitted.

FRANK WIESBERG, Representative.

### WILLIAMSPORT, PA.

FAMILY (P. M. Lamade, mgr.; agent, I. B. O., New York).—Mattie Keene and Co., in "Her First Divorce," headline; Jas. E. Waters, comedian, laughing hit of bill; Tom-Jack Trio, clever musicians; The Nado Co., in "The Yogi Mystery," puzzling; Four International Comiques, acrobats, good; Crawford and Meeker, s. and d., well liked.—NOTE.—The Cardownie Sisters, premier dancers, are laying off here this week, one being ill with pleurisy. STARK.

### WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.).—Raven Trio, equilibrista, well liked; "Paganini's Ghost," encores; Ott, Nelson and Stedman, went big; Mr. and Mrs. Crane and Co., hit; Cartwell and Harris, good; Ruth Allen and her Six "London Johnnies," several encores; Bradna and Derich, refined bareback riding, took very well. W. M. SHERMAN.

### WHITE PLAINS, N. Y.

NEWELL (Messrs. Stainach and Newell, mgrs.; agent, U. B. O.).—1-3: "Military Octet," best musical act here, big hit; "Watermelon Trust," excellent; De Carlton, Bondhill and Rheilan, in "The Jumping Off Place," pleased; Flexmore, clever; Mitchell and Cain, good; Colton and Darrow, pleased. 4-6: W. J. O'Hearn and Co.; Faust Bros.; American Newsboys' Quartet; Caprice; Four Prevosts; Green Brothers.

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Ed. F.

**REYNARD**

And His Famous Mechanical Figures.

MALE

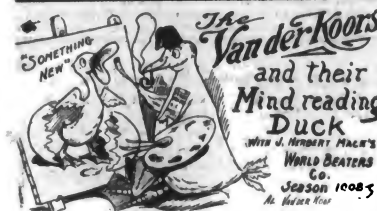
FEMALE

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**Keller Troupe**The most artistic, refined and graceful cycle act  
on earth. Care VARIETY, or 461 Lyell Ave.,  
Rochester, N. Y.**Harry Pilcer**Engaged "The Prince of To-night,"  
PRINCESS THEATRE, CHICAGO.  
Management, MORT. H. SINGER.**LAURA DAVIS DUNN**In "MY VIRGINIA."  
By Miss Dunn."Gloversville" "Leader"—"The piece was well  
acted and made a hit."

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design and purpose.—Boston "Globe," Aug. 4, '08.

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Miss KOYOSHI**Celebrated Japanese Equilibrists,  
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TWO COLORED FOLKS.  
Who work for anybody, anywhere, any place,  
any time.**HANSON AND DREW**

United Time, Season '09-'10.

It isn't the name that makes the act—  
It's the act that makes the name.THE KING OF IRELAND,  
**JAMES B. DONOVAN**  
AND  
**RENA ARNOLD**  
QUEEN OF VAUDEVILLE,  
DOING WELL, THANK YOU.**JULIUS TANNEN**HOTEL WILLARD, 352 W. 76th ST.,  
NEW YORK CITY.**GRIFF**"Who thinks that a  
stitch in times saves the  
buttons on your trousers." Next week—  
Bennett's Theatre,  
Ottawa, Canada, where  
the applause was so  
warm on my last visit  
that they had to lower  
the fireproof curtain.**Francini Olloms**A Success on the  
United Booking Offices' Circuit.

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—FRED L. HERWIG, Prop.  
Milwaukee, Wis.

Weeks Feb. 1 and 8, Majestic, Denver.

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In "A SESSION AT SCHOOL."

By GEO. W. DAY.

Week Feb. 8, Orpheum, Reading.

Booked solid for season.

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"THE BEAUTY AND THE BEAST."

En Route "Crazy Corner Girls."

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THE ORIGINAL "DRUNK."

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Management, MR. F. ZIEGFELD, JR., '08-'09.  
"Catch Me" in "The Boxing Bout."  
Biggest laughmaker within the oldest memory.  
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Booked Solid until July 1, 1909.  
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Week Feb. 8, Keith's, Philadelphia.  
REICH & PLUNKETT, Smart Agents.**MYERS  
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ROSA**"THE COWBOY AND  
THE GIRL."  
Western Whirlwinds.  
Originators of the double  
bow-knot  
Week Feb. 8,  
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Wm. S. Hennessey, Agt.**The 3 Lucifers**

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SINGERS AND ECCENTRIC DANCERS.

Now on United time. Now look out for RICH,  
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**HEARN and RUTTER**  
Eccentric Soft Shoe Novelty, Wooden Shoe.  
ON UNITED TIME.

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EDWARD

WINIFRED

**JOLLY AND WILD**In "THE MUSIC  
TEACHER"Harrisburg, Pa., Feb. 24.—"Jolly and Wild were good—very good, and the  
audience would hardly allow them to leave the stage."—Star Independent.

Feb. 8, Colonial, Norfolk, Va. Week of Feb. 15th in Reading (Pa.) Orpheum Theatre.

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# ED. F. REYNARD

PRESENTS HIS FAMOUS MECHANICAL FIGURES

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## "A MORNING IN BINGVILLE,"

THE MOST UP-TO-DATE  
NOVELTY IN VAUDEVILLE

Greater Pittsburg's Greatest Newspaper.

### "THE DISPATCH."

Quite the best thing in the Mill was the production of "A Morning in Bingville," a satire on Bingville Bugle people, which Edward F. Reynard, the eminent ventriloquist, gave. Unlike most professors of the subtle art of "throwing the voice," Mr. Reynard presents an entire play with complete scenic investment. By his clever ventriloquism and unique mechanical de-

vices he makes instant with life a dozen or more characters; all of them lay figures of course, that make their entrances and exits like real live people. It is certainly the most novel and thoroughly entertaining ventriloquial performance that has ever been given in this city. Mr. Reynard makes his entrance in a real automobile, and is promptly arrested by the "dummy" lion-hearted constable of Bingville for exceeding the speed limit.

Feb. 8—KEITH'S, PHILA.

Feb. 15—HAMMERSTEIN'S

Feb. 22—COLONIAL

March 2—ORPHEUM

March 8—ALHAMBRA

### PROVIDENCE — TRIBUNE.

Another of the leading artists on this week's bill is Ed. F. Reynard, the ventriloquist, whose act this time is entitled "A Morning at Bingville," representing the holding up of an automobile party. The many different characters manipulated by Reynard and the many changes necessitated in voice show Reynard a ventriloquist of the topmost class. The act is one in which the laughter becomes a shout. The illusive scenic effect of an automobile approaching the village from a distance over a hilly road is a marvel of scenic skill and stage mechanism.

3 PICTURES  
OF THE

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3 BROTHERS  
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The ORIGINATORS of all they do.  
A DISTINCT Instrumental  
Singing NOVELTY  
Our act is of the vintage of 1898—  
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Taken 1898.  
D. P. Sutton's Road Show.



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Edmund Hayes' "Wise Guy" Co.



Taken 1908.  
40 weeks Pacific Coast; ask the Managers.

WHICH IS THE  
"COPY ACT?"

This is our first shot—more to follow.



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RELEASED FEBRUARY 8th

## "Edgar Allen Poe"

A picture story founded on incidents in his career; which, while not pretending to be biographical, is intended to show him as a man of heart, in contradiction to the calumnies of his enemies. It portrays his devotion for his dying wife, the writing of that wonderful masterpiece, "The Raven," for which he receives the paltry sum of ten dollars. The subject as a whole is indeed a work of art and most timely, commemorating this season of his birthday centennial.

LENGTH 450 FEET



EDGAR ALLEN POE.



TRAGIC LOVE.

RELEASED FEBRUARY 8th

## "A Wreath in Time"

Mr. Goodhusband goes out with the boys to make a night of it, and telegraphs his wife he left town on business. The evening paper recounts the wreck and killing of all on board of the train he was supposed to take. Mrs. Goodhusband at once gets ready for his interment, ordering the floral designs, etc. When he appears in the morning and finds he is supposed to be dead, he makes the bluff that he was the only one saved, and tells how he tried to help the others, when the morning paper arrives and states the account of the wreck was a mistake—it never happened. Poor Goodhusband, he—oh, well!

LENGTH 558 FEET



A WREATH IN TIME.

RELEASED FEBRUARY 11th

## "Tragic Love"

An intensely dramatic subject clearly told, and sufficiently thrilling to hold interest throughout. It tells the story of a young man who, drugged by a couple of crooks, awakens to find himself beside the body of a man whom one of the crooks has killed. There is every evidence that he has committed the deed, and he himself is impressed so. He leaves the place and goes to another town always haunted by the false spectre, until one day he reads a newspaper account of the confession of the real murderer.

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Regardless of what others may claim concerning the European Product, we are Now in Possession of the Contracts for Ninety Per Cent. of the Entire European Manufacturers, and the Balance of the Contracts Were Signed at the Paris Meeting of the Continental Firms Wednesday of This Week and Are Now on Board the Mail Steamer.

Announcement of our position could have been made sooner, but we preferred to perfect all arrangements before making the matter public.

We Forced the Trust to Recede from its Position Last Week of Demanding that the Exhibitor Should Sign the Obnoxious and Unjust License Application, when Only a Very Small Percentage of the Smaller Nickelodions Signed.

Applicants for Agencies and Special Service Write, Wire or Call at our offices. All communications confidential and will not be published.

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EVERY ONE A HIT**

**"IT'S THE PRETTY THINGS YOU SAY"**

By BRYAN and SNYDER.

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**"MY DREAM OF THE U. S. A."**

Known all over the country as the greatest march song of the season. Get this one before it is too late.

**WE ALSO PUBLISH**

**"GRANDMA"**

The greatest home ballad ever written. Send for it and be convinced.

**AND**

**"IF YOU CARE FOR ME AS I CARE FOR YOU"**

A beautiful love ballad.

**"SAY NO-THAT'S ALL"**

This song has a moral and we are positive that if you want to strengthen your act, this will prove the goos.

Professional copies and orchestrations in any key free to recognized performers. Send late program—no cards.

# **TED SNYDER COMPANY**

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TEN CENTS

# VARIETY

VOL. XIII., NO. 10.

FEBRUARY 13, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1906, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

# FRANK FOGERTY

At **HAMMERSTEIN'S** Week Feb. 15

Direction, **AL. SUTHERLAND**

Feb. 15---At the **AMERICAN MUSIC HALL**, New York City

# LUCY WESTON

Specially Engaged by Mr. **WILLIAM MORRIS**  
"BE GOOD"

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ANNOUNCES

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## Actors' Fund Registration Bureau

This Bureau has been organized for the purpose of securing engagements for Actors, Actresses, Singers, Dancers, Chorus, Vaudeville Artists, Managers, Agents, Treasurers, Stage Managers, Musicians, Carpenters, Property-Men, Electricians.

In fact, for all kinds of theatrical workers, either before or behind the footlights. An additional payment of one dollar (\$1.00) is all that is required from those who wish the benefit of this department of the fund.

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**JOSEPH GRISMER**

**F. F. MACKAY**  
**CLAY M. GREENE**  
**HENRY B. HARRIS**  
**MARC KLAU**

The Trustees have assurances from all First Class Managers that they will avail themselves of the Registration Bureau in making up their organizations for next season. The various Stock Company Managers also say they will secure their companies through the Bureau.

**If you are not a member of the Actors' Fund it will pay you to join at once.**

**If you are not engaged for next season, it will pay you to have the Registration Bureau at your back.**

In the new commodious offices of the Fund we have established a Reception Room.

**YOU ARE ALWAYS WELCOME**

**THE ACTORS' FUND OF AMERICA**

**ALF. HAYMAN, Chairman Registry Committee**

**DANIEL FROHMAN, President**

# VARIETY

VOL. XIII., NO. 10.

FEBRUARY 13, 1909.

PRICE TEN CENTS.

## PLENTY OF TIME NEXT SEASON; MORRIS' IMPORTANT STATEMENT

**Returning from His Long Western Trip, William Morris Says the Outlook for His Circuit Next Season Is Brilliant.**

Monday morning William Morris returned to New York after a western tour of the country which embraced the Pacific Coast and the northwest.

At his office he informed a VARIETY representative his trip had been most successful from every vantage point, and that the signature of James J. Jeffries to a Morris' contract for forty weeks, while not the least of the rewards of his travels, was not the sole object of his visit to San Francisco.

"Next season," said Mr. Morris, "the Morris Circuit will have twenty 'two-daily' (two shows a day) houses to book playing acts of any amount of salary, and twenty smaller houses between here and the Coast which will be capable of playing turns up to \$500 weekly in salary.

"There will be Morris houses in San Francisco, Los Angeles, Portland, Seattle, Spokane, Denver and Omaha, besides the cities which have been previously announced.

"The plans of a new house in St. Louis are now on my desk as you can see, and there will be another in Cincinnati.

"We have made up our minds it is better to open with new houses than to play temporarily in theatres offered to us. As far as possible we shall play vaudeville only in 'Morris Theatres.' It was through this decision that I declined while in Chicago to book for three houses (to change their policy) offered us there, besides the American, which we opened, the stupendous success of that house from its first performance under our management leaping beyond my wildest dreams.

"While in the west, a country I think vastly better as a paying proposition for vaudeville than the east, I made connections for the introduction of our vaude-

ville next season that I do not care to mention at the present time.

"I have found since away that the best known racing men, with racing hampered through legislative restrictions, have turned their attention to the show business for investment. Several have approached me, and the 'Morris Theatre' in Cincinnati will have a well known horseman behind it.

"The phenomenal success of the American, Chicago, has brought a flood of applications to book throughout the west, and a bundle of letters to arrange bookings were waiting my arrival home. In the far west I found they had heard and knew of 'independent vaudeville.'

"In a couple of weeks I shall go west again, called there by business matters arising from this trip."

"In New York City next season you may see for the first time 'doubling' of acts the same evening. It may occur on the Morris Circuit, the same as happens in the halls of London."

When Mr. Morris was asked if he cared to comment on any happening while away, and more particularly the announced intention of the United Booking Office managers to "bar" any "opposition act" for two years, Mr. Morris replied: "You can say that William Morris, Inc., is offering from 25 to 40 weeks next season for all acts including the very biggest; I guess that is the kind of an answer the 'barriers' will think the most of."

### "CHUCK" CONNERS AND HIS ACT.

Next week at the Columbia, Brooklyn, "Chuck" Connors, the Park Row character and useful guide to Chinatown visitors, will break in a sketch for vaudeville, called "Chuck Connors' Reception."

Alf T. Wilton booked the act, and following a successful opening across the bridge, Mr. Wilton may place "Chuck" at Hammerstein's.

### WOODS AND LILLIAN MORTIMER.

"I was surprised to see in VARIETY recently certain remarks by Lillian Mortimer," said Al H. Woods this week, "which were plainly meant to refer to me. She intimates that some of my shows have injured the popular-priced dramatic business, and that she had been driven from that field into vaudeville as a result.

"Miss Mortimer, however, omitted to say that her husband, J. L. Veronie, addressed me only recently with a request to put her out next season with a dramatic show. One of these requests was not more than a month ago. There can be no manner of doubt but that Miss Mortimer referred to me in her remarks to VARIETY's Chicago representative, for she quoted several of my titles and otherwise indicated me."

Far from being discouraged by the present conditions, Mr. Woods declares that he has great expectations for the melodramatic circuits next season.

"I am operating only ten companies at this time," he said, "but have made preparations to put out fourteen organizations next season. These are in addition to my enterprises in the \$1.50 and \$2 field."

### OFFERED WELCH 30 WEEKS.

Chicago, Feb. 10.

Before Joe Welch, a "Morris act," who appeared at the American last week, left Chicago, he said that Charles E. Kohl, of Kohl & Castle, had called him to the manager's office, offering him a contract for thirty weeks next season. Welch did not state whether the offer had been accepted.

Mr. Welch's statement caused some surprise about, in view of the announcement made by the United Booking Offices that it would "bar" all "opposition acts" for two years, which would include the period mentioned by Welch.

### FRANK GOTCH BACK HOME.

Philadelphia, Feb. 10.

Frank Gotch, the champion wrestler of the world, returned to New York late last week, and is the special feature of the bill at the Gayety in Philadelphia at present.

On next Monday Mr. Gotch and his company will appear at the Majestic, Chicago, after which the wrestler will commence a tour of the Western States time in the northwest, opening at Pantages', Spokane or Seattle.

### ANOTHER FOR THE "BLACKLIST."

There's another name for the ever swiftly increasing "blacklist" studiously maintained at the United Booking Offices. "Ed. Blondell and Co." may have been placed on the "list" unexpectedly Tuesday last.

How it eventuated is simplicity itself. Monday afternoon, Mr. Blondell was programmed "No. 2" at the Fifth Avenue; Monday evening Ed. Blondell and Co. in "The Lost Boy" appeared at Morris's American ("the opposition") and have continued there since.

The "No. 2" position at the Fifth Avenue was not relished by the act, and it "walked out." Calling at the American, an engagement for this week was immediately made.

Blondell holds contracts over the United time up to and inclusive of June, next. He has played through this season so far in all United houses.

On the triangular electrical sign outside the Fifth Avenue Monday, "E. Blondell" occupied the top position on the "uptown side"; "The Country Club" was featured at top on the "downtown side" of the sign, while "Spirit Land," the bill's headliner, blazed over the front of the entrance.

Mr. Blondell was asked if he objected to being billed as "E." instead of "Ed." "Oh, no," replied Mr. Blondell, "I haven't seen that. I didn't care to appear in the place I was set for, and am working at the American this week."

The Blondell sketch plays the American, Chicago, next week, having canceled the engagement at the 125th Street Theatre. Mr. Blondell remarked that as the uptown house was on the same circuit with the 5th Avenue, it could not have a higher estimation of his services than the downtown place showed through the position.

On March 1, Mr. Blondell is under contract to commence a tour of the Poli Circuit, at Hartford, and will present himself there according to contract.

### BOOKING FOR LUBELSKI.

Chicago, Feb. 10.

Fred M. Barnes, of the Independent Booking Agency (White Rats), announces he is booking all the Tony Lubelski houses in Colorado, California and the northwest.



**KEENEY'S FIRST "CHEAP" BILL.**

The first show to play Keeney's, Brooklyn, under the new policy of ten cents at the matinee and ten and fifteen at night has been engaged through Ed. Gallagher, the booking agent, of 1440 Broadway, New York.

The change of program at Keeney's will give three shows daily, one in the afternoon and two at night. Six acts will be played, with moving pictures opening and closing the performances.

This week is the last at Keeney's of bookings through the United Booking Office. The contract made between Frank A. Keeney and the agency expired some time ago, and was not renewed. Keeney's was in competition with the Fulton, a Morris Circuit house in the neighborhood. The complaint Mr. Keeney had, according to report, against the United, was that his house could not always secure the feature attractions wanted, other vaudeville managers in the same office securing a preference on the material Mr. Keeney thought necessary to combat the opposition.

In the first bill under the new system at Keeney's are two acts on the United "black list," and which, as a United manager, he would have been debarred from playing through the orders issued to the minor managers of the United not to play any "opposition acts."

The opening bill will be "The Widow's Mite"; Three Keltons; Hickey and Nelson; Gordon and Shakton; Kelsey Dogs and Pony Circus and one other.

Keeney's, Brooklyn, is the first United house to give up its "franchise" as such in the face of opposition.

It was recalled during the week that there were wild offers from the United side at the commencement of the season to wager all the way from ten to ten thousand dollars that there would be no "Morris Circuit" by January 1, last. The Morris Circuit through, the Fulton, Brooklyn, is receiving the credit for causing the change of condition at Keeney's.

**JESS JEWELL KILLED.**

While responding to a call on the second floor of a boarding house adjoining the Novelty Theatre, Brooklyn, on Wednesday morning, Jess. Jewell stumbled over a piece of carpet, falling headlong to the bottom of a flight of stairs. His neck was broken and he died instantly. Fred Brant took charge of the remains.

Jewell was a native of Munich. He leaves a family consisting of a widow and several children. They are at present with "Jewell's Manikins" playing at the Orpheum, Oakland, Cal.

The deceased was rehearsing a new act at the Novelty, and had located next door for convenience. He came to this country several years ago, first showing his manikin act at Pastor's. Since then it has been continuously working under the direction of Pat Casey, to whom Jewell was greatly attached.

An estate estimated at between \$50,000 and \$100,000 will be divided among the heirs.

**DIGBY BELL IN AGAIN.**

M. S. Bentham will arrange an opening date for the return of Digby Bell to vaudeville. This will take place on March 1.

Mr. Bell's last legitimate engagement was in "An International Marriage" at Weber's.

**A "COPY" IN ENGLAND.**

London, Feb. 2.

There is a bare-faced "steal" of Cameron and Flanagan's "On and Off" over here, presented by Amy Anderson and Co., an English act, which played New York last fall in a "sketch" named "The Bandanna Queen."

Last week (Wednesday) Paul Murray of the Morris London office and a VARIETY representative, saw the Anderson company play the piece under the title of "On and Off the Stage" at the Holloway Empire. After the performance Miss Anderson and a "Mr." Anderson were interviewed in their dressing room by Mr. Murray, the VARIETY representative having informed him the Cameron and Flanagan act had been wholly copied.

There had been some negotiations between Mr. Murray and the American act, although Cameron and Flanagan are not booked for this side, at least not through the Morris office.

When Murray stepped in the Andersons' dressing room, he "lit into" the pair. There was a general "bawling out," the Andersons claiming they have had the act copyrighted on this side. The man had the sublime nerve to ask Murray how much he would pay to have them take the act off.

Some of the language Amy used to Murray would have made a White Chapel regular blush.

None of the Anderson crew is a member of the Variety Artists' Federation. Mr. Murray has written a letter to Oswald Stoll calling his attention to the steal, and the opinion is Mr. Stoll will oblige the Andersons to change their act while on the Moss-Stoll Tour.

Amy Anderson and her English company opened at the Colonial, New York City, on Aug. 31, last. While at the Colonial, Miss Anderson, her company and the piece ("The Bandanna Queen") were voted the worst in every way that ever occupied that stage, before or since.

The impression in New York at the time was that Miss Anderson and her mob of crude and noisy "funmakers" had come from some of the lowest halls in England. Their ideas of humor as expressed in the act brought about the impression.

Declining to cancel their contract after the Colonial engagement, "The Bandanna Queen" opened shows wherever appearing. At Keith's, Boston, they appeared in a continuous performance at 1 and 7 p. m.

Some managers refused to have Miss Anderson in their house. Other managers to whom the act was allotted declined to play it without the United Booking Office contributed towards the salary. The act played here under a Klaw & Erlanger "Advanced Vaudeville" contract.

At the Alhambra, New York, week of Sept. 14, Cameron and Flanagan and the Anderson company played on the same program. The tumbler of the English lot watched each performance of the Americans. This is probably when the intention of stealing the act was reached.

**"NEMO" IN CHICAGO.**

Chicago, Feb. 10.

"Little Nemo" follows the two weeks' engagement of Marie Cahill ("The Boys and Betty"), who enters the Colonial next week, succeeding "The Soul Kiss." "Nemo" will stay here indefinitely.

**"IN NEW YORK" OPENS.**

Philadelphia, Feb. 10.

Frank Howe's "In New York" opened at the Walnut Street Theatre Monday night. It is a musical piece. The individual merit of the principals, backed up by an excellent score, brought about success. Following the revision which will be given to the book, "In New York" should have a long run here.

Geo. L. Spaulding wrote the music; Geo. Totten Smith the story, which is of the "Actors' Boarding House" class.

The Four Mortons, Cliff Gordon, Major Doyle, McDevitt and Kelly, Adele Oswald, Nellie Beaumont and Belle Gold are among the principals, and all scored.

**CASEY "FIXES" FOR BERNARD.**

Chicago, Feb. 10.

Barney Bernard, playing here in "The Soul Kiss," has taken a six weeks' engagement on the Orpheum circuit in "The End of the World" next summer.

Mr. Bernard will open in San Francisco (where he is a huge favorite) in June.

Pat Casey arranged the time for him. The consideration is said to be \$2,000 a week.

**KOHL COMING EAST.**

Chicago, Feb. 10.

Charles E. Kohl, of Kohl & Castle, a very big theatrical man in the west, whether the east believes it or not, will be in New York City next week.

While there it may be safely said that Mr. Kohl will express his opinion on several things, and no one in Chicago doubts but that Mr. Kohl has several opinions which would make warm reading were they printed.

**CHEVALIER PENS A DENIAL.**

London, Feb. 1.

Writing to an English journal, Albert Chevalier says he has no open time, engagements calling for his continued appearance over here, and that there is no truth in the statement he has been engaged by William Morris.

If he should accept an American engagement, adds Mr. Chevalier, it would most probably be with his former manager in the States, Percy G. Williams.

The Morris Circuit has had Chevalier underlined as a coming attraction in its several houses for some time.

**UNITED "BLANKET" CONTRACTS.**

"Blanket" contracts are said to be again the thing at the United for next season's engagements. Two are reported to have been already issued calling for a full season's time.

United "blanket" contracts were given out during the Klaw & Erlanger contest, but at the conclusion of it, the agency announced no more would be issued, it not caring to assume the liability the contracts involved.

The "blanket" is used to "tie up" an act, its time being distributed among the managers afterward.

Letters have been mailed acts by the United asking for their opening time, and stating 40 to 50 weeks could be given next season.

**SIDNEY DREW BACK.**

Sidney Drew is coming back to vaudeville, and "Billy's Tombstones" with him.

Both will play the Morris time commencing March 1.

**NEW YORK'S BIGGEST BENEFIT.**

The biggest benefit in volunteers, merit, attendance and amount received since the assistance to the San Francisco earthquake sufferers was tendered at the Metropolitan Opera House, was held last Sunday evening at the New York Theatre.

It was under the auspices of Cohan & Harris, and for the Crippled Children's Home, one of the most estimable and deserving charities in New York, and of which Mrs. A. L. Erlanger is president, devoting a great deal of her time to the cause.

Sam H. Harris and Harry Leonhardt had the stage under their direction. Twenty-three numbers appeared between 8:15 and 11:20. The bill as presented would have cost a vaudeville manager \$18,450 for a week, calculating the vaudeville value of the services of some of the stars. Among these were Geo. M. Cohan and Anna Held.

A souvenir program was auctioned off, purchased by Mr. Cohan for \$300, while the firm of Cohan & Harris donated \$1,000 to the fund, also paying all the incidental expenses of the benefit themselves, a custom they have always followed with any charitable affair their names have been directly associated with. It is said by those who know that it has never cost Cohan & Harris less than \$500 for any benefit they have arranged, beside their time, donations and many other outlets for charity each partner finds so easily.

The amount realized for the crippled children was about \$6,000. It was one of the best performances ever enjoyed on Broadway.

The bill, appearing in the following running order, was the Hebrew Sheltering Guardian Band; Stella Mahew, assisted by Billee Taylor; Charles Bigelow; Lily Lena; Maude Nugent; Empire City Quartet; De Wolf Hopper; Emma Carus; Hoey and Lee; Frank Fogerty; Carl McCullough; Ray Cox; Jerome and Schwartz; Lucy Weston; Clifton Crawford; Blanche Ring; Melville Ellis; Eddie Leonard; Anna Held; De Haven and Parker; Geo. Evans; Raymond Hitchcock (auctioneer); Geo. Cohan, assisted by Tom Lewis, Sam Ryan and Geo. Parsons (closing the show).

Sally Fisher, of "A Stubborn Cinderella," was unavoidably prevented from attending by the very serious illness of her mother.

Among those who did not play, owing to the "Sunday Law" or "too much show," were Grace Hazard, Montgomery and Moore, Elsie Fay, Julius Tannen and Ettinge.

Tom Kelly, the pianist, accompanied three of the numbers.

The Ticket Speculators' Association, at their meeting on Sunday, voted \$50 for a program to the benefit, and the secretary purchased one for that amount from Mrs. Erlanger.

**MORRIS SIGNS LUCY WESTON.**

The Morris Circuit has signed Lucy Weston, the English singing girl, for eight weeks, and she will open Feb. 15 at the American, New York.

Miss Weston has been one of the stars of the Ziegfeld shows, and was originally brought over to this side by Klaw & Erlanger in the days of "Advanced Vaudeville." Miss Weston booked direct with the Morris office. The salary is reported as a very large one.



# MUSICAL AMALGAMATION OPPOSING MUSICAL UNION

**"I. M. and T. U." with the "A. M. U." Forming as a Solid Body, Including all Musicians Outside the "F. A. M."**

Meetings have been held in New York for the past ten days between J. Schomberg, president of International Musical and Theatrical Union, and Luther A. Ryder, president of The American Musicians' Union, looking forward to an amalgamation of these two associations, each having about 50 branches or locals throughout the United States, extending from coast to coast. Neither is affiliated with the American Federation of Labor, nor is there any connection with the Federation of American Musicians, known in New York City as "The Musical Union."

The last meeting took place Tuesday evening, when it was practically settled that Mr. Schomberg would be the president of the new combination. The name proposed is "The International Musicians and Theatrical Employees' Alliance." It is proposed to admit stage and theatre employees to it.

It is said there are 4,000 musicians in New York City alone eligible to join the new organization. There are three local unions of the F. A. M., which have no connection with the proposed merger.

The headquarters of the A. M. U. are in Chicago, while the headquarters of the I. M. and T. U. are in Cleveland. The I. M. and T. E. A., when formed, will have its executive offices in New York probably, Mr. Schomberg removing to this city.

The consolidation was suggested by John S. Egan, the band master, and director of the musical department of the Atlas Booking Circuit. The Atlas has thirty-eight bands to organize for the coming season of summer parks. Mr. Egan proposed the amalgamation to smooth the way to secure musicians without exercising an over abundance of diplomacy and to avoid friction among the people engaged.

The combination is expected to make its influence very strongly felt in the theatre orchestras of next season.

At the meeting on Tuesday evening, two members of all the "locals" connected with the combining associations were present.

It is expected by the promoters that the amalgamation, if put through, will have a membership of 2,500 by fall.

## OFFERED TO "EXCUSE" LAMBERTI.

Lamberti, the musician and impersonator of composers, who is appearing on the Morris Circuit at the Lincoln Square, New York, this week, received a letter at the Savoy, Atlantic City, last Saturday which offered to "excuse" him from the United's "opposition sheet" for playing the Savoy, an "opposition" house, if he considered to be "excused" would be of benefit.

The letter was from the legal department of the United, and informed Lam-

berti that inasmuch as he had signed for the Savoy through Wesley & Pincus, in ignorance of the "opposition" ban thereafter placed upon it, the United had concluded that if Lamberti cared to carry out his existing contracts with United managers, there would be no preventative placed in his path.

Next summer Lamberti will play abroad booked through Wesley & Pincus, his agents, who also booked him on the Morris Circuit during his engagement at the Savoy.

## THREATEN O'HARA.

All arrangements having been made for the vaudeville debut of Fiske O'Hara at the Greenpoint, Feb. 15, in "Captain Barry," attorneys for the Charles E. Blaney Amusement Co., this week served notice upon the Irish tenor's agent, W. L. Lykens, that his first appearance under other management would be followed by an appeal to the courts for an order restraining the actor-singer from filling the engagement.

The Blaney Co., said the lawyer, Mayer Goldman, of New York, held a contract with O'Hara.

The opening date for Mr. O'Hara, selected by Mr. Lykens, was at the Garrick, Wilmington. The booking of the act into the Greenpoint, Brooklyn, for next week is said to have been brought about by Arthur Klein, of Percy G. Williams' office, without Mr. Lykens' knowledge.

## WERBA'S GREAT BIG ACT.

"The biggest act vaudeville has ever seen" is the description given by Louis F. Werba of his next individual production. It will be "The Dance Queen," requiring in the company twenty-four dancing girls. Sixteen will be obtained for the producer by B. Obermayer, the foreign agent, from abroad.

The piece will go into rehearsal in about a month. There is an offer for it, contingent upon success, for the summer at a New York City roof garden.

On Feb. 15 at the Hudson, Union Hill, Bessie Clayton will appear in a new offering under the management of Mr. Werba. Miss Clayton will exhibit eleven styles of dancing, having for a novelty background plush settings in which she will change costumes in view of the audience.

M. S. Bentham is the agent for Mr. Werba's vaudeville properties.

## SKETCH FOR LIONS.

Billy Lytell has written sketches of every conceivable sort and for every known variety of artist, but he hesitated this week when Adgie called upon him to provide a vehicle for her troupe of lions. Adgie has a special set of scenery, and the lions and Bill are to work out the rest of a sketch. He accepted the commission with the proviso that he should not be called upon to rehearse the act.

## UNION HILL LEASE WANTED.

The lease of the Hudson, Union Hill, is on the market, according to report, but each day removes it farther away from the managers who think Union Hill a favorable proposition.

Negotiations were on at one time with William Fox, the moving picture man, but they ended when the Hudson commenced to show profit, having earned \$1,200 net, it is said, within the past month, its first credit period since opening last September.

Harry Leonhardt was reported to have taken over the lease, but that has not been confirmed. He may take the house Feb. 22.

The Haas Brothers, one the Union Hill chief of police, and the other a tradesman in the town, own the building. They are asking about \$8,500 rental yearly for it, and would like to have about six months' rent deposited in advance.

William H. Walsh, the manager of the Hudson since it started, is still booking for the theatre.

## MINSTRELS LARGER THAN EVER.

The route for the Cohan & Harris Minstrels for next season has been partially laid out. It is claimed the blackface organization will be larger and even more expensive than than now.

Many of the present members have been re-engaged, and the Joe Boganny Troupe of Acrobatic Bakers (English) will be a feature.

This season for the company will end in April or May. It returns to Washington for Inauguration Week at increased prices. "The Yankee Prince," another Cohan & Harris show, will also play the Capital during the installation ceremonies for the incoming President.

## CHANGE IN BROCKTON.

Brockton, Mass., Feb. 1.

McCue and Cahill, a former vaudeville team of singers, have taken Hathaway's in this city, and will install moving pictures with a few acts.

Hathaway's Malden closed its vaudeville season a couple of weeks ago. Both houses booked through the United, New York.

The Malden house has been leased to a firm of moving picture people in Boston, who will turn it into a film unreeeling place. The rental is said to be \$9,000. Hathaway is reported to have paid \$5,000 yearly for the theatre for vaudeville.

## "10-20" IN NEW ROCHELLE.

New Rochelle, N. Y., Feb. 10.

On Washington's Birthday, "The Family" will open here, with a capacity of 1,000, playing "family" vaudeville under the management of J. B. Morris and Jos. Shea.

The Family was a storage warehouse, and has been converted into a modern building for the show purpose.

## PLANS CUBA CIRCUIT.

Havana, Cuba, Feb. 1.

Frank Costa, manager of the Payret Theatre here, is actively engaged in negotiations for the formation of a chain of theatres on the island of Cuba into a circuit held together by a mutual agreement.

He hopes by offering consecutive time to attract to the Island Republic those acts which play down through the south.

## EUROPEAN REST FOR EVA.

Upon the conclusion of her vaudeville season, Eva Tanguay intends visiting Europe for recreation only. Last Summer, Miss Tanguay was invited to play abroad, but did not accept. She is anxious to visit the old country and will take her vacation there.

Next season's plans have not been decided upon by Miss Tanguay. A munificent proposition to become the star of a large aggregation has been submitted, but no final answer has been returned, Miss Tanguay saying she thinks very well of vaudeville, and would dislike to leave.

At her apartment, 64 Morningside Drive, New York, Miss Tanguay has settled for home living. Playing outside of New York but one or two weeks in the past year or so, the eccentric singer has established a unique record for a vaudeville star, and it was this continued New York run that decided Miss Tanguay to eschew hotels, "keeping house" by herself.

Morningside Drive (West) is about at the elevation of the Palisades on the Jersey coast of the Hudson River. From Miss Tanguay's apartments on the sixth floor, the eastern section of New York spreads out below in a valley, with its formation breaking in the lines of a geographical map. The East River winds along until it is lost by the turn into the Sound, while Long Island becomes a really important piece of land in the vista.

Hardly anyone would spend much time gazing from Miss Tanguay's windows, however, for her apartment affords a more charming sight. It has been furnished in simple but elegant taste, mission, mahogany and leather upholstered furniture setting off the library and dining rooms. There are two bedrooms, Miss Tanguay's own having heavy hangings with no wood visible, the coloring running to old rose of exquisite shadings.

To professionals accustomed to the luxuries of railroad trains, week-stand hotels with the "home comforts" obtainable in either, Miss Tanguay's apartment would be voted "a dream" without hesitation.

"A Hundred Loves," the latest literary effort of Miss Tanguay will be on sale in about six weeks, and the many-ided Eva wishes any wrong impression that any of the hundred are her own to be corrected.

The singing comedienne holds over at Keith's, Boston, next week, returning to the 125th Street Theatre Feb. 22.

## JEFFERIES BOOKING SOUTH.

Philadelphia, Feb. 10.

Norman Jefferies, the agent of this city, has closed a deal to book for Williams & Kuehl International Amusement Circuit, about twenty weeks in Mobile and around. Mr. Jefferies' present bookings carry an act to that point through Virginia, North and South Carolina. He also places acts in the north.

## AUTOMOBILES CHECKED.

Chicago, Feb. 10.

The American (Morris) has arranged with two garages conveniently located to the music hall to check automobiles while the occupants are enjoying the American bill. Many automobile parties drop in the playhouse to see the show.

### WILL STAND NO FOOLING.

It has been proposed at a meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel) that should a re-occurrence of the Tom Ryley-Hurtig & Seamon-Whirlwind Millers case come up, the company is to appropriate \$10,000 for the sole purpose of disrupting the show of the manager who attempts to take an act or person under contract with a travelling Eastern Wheel organization.

Mr. Ryley signed the Millers for "The Queen of the Moulin Rouge" in the face of a contract held by Hurtig & Seamon for the team. An offer of a largely increased salary tempted the Millers to fall, although they did not report for Mr. Ryley's company, as per their contract. Hurtig & Seamon are supposed to know where the act is.

A man high in the councils of the Columbia Amusement Co. (and not a member of the Hurtig & Seamon firm) said to a VARIETY representative the other day:

"This thing has got to stop, and we are going to attend to it ourselves if it happens again. I don't see that the Managers' Protective Association or anyone else does anything. Everybody evidently thinks a burlesque show is the underdog, and anything goes, but we won't stand for it any longer.

"They steal our ideas on Broadway; place an author's name to it, and let it go at that; they steal our business, and they can have all that as far as we care, but if another manager tries to steal an act again, you will see the biggest rum-pus in the show business you ever heard of. We will break up that man's show if we go broke ourselves doing it."

### "DAINTY DUCHESS" CHANGE.

Chicago, Feb. 10.

A change was made in "The Dainty Duchess" while playing at the Trocadero last week. Phil Mills succeeded Nat Fields in the German comedy part. The shifting came about through a controversy between Manager Irons and Harry Harvey, and the latter's threat to quit. Nat Fields, in sympathy with Harvey, offered his "notice" at the same time. Mr. Irons communicated with Weber & Rush, the owners. Harvey remains; Fields' notice was accepted.

### BLANCHE RING.

Blanche Ring is the headliner of the program at the Orpheum, Brooklyn, next week. Miss Ring re-entered vaudeville Feb. 1 as the feature at the Colonial. Her pictures are on the front page of this issue.

As the "Grand Popularizer of Popular Songs," Blanche Ring has held a certain position among playgoers for some time. The latest number Miss Ring is "making" is "Yipp-I-Addy-I-Aye." This was first sung in the Joe Weber Show by Miss Ring, where the singer was a featured attraction.

Miss Ring's stay in vaudeville is indefinite. She is in receipt of one of the largest salaries ever paid by the vaudeville managers, and upon her reappearance has proven of great value, both as an amusement provider and a box office card.

### WILLIAMS' ENGLISH IMITATOR.

An English imitator, Marie Dainton, will make her American debut at Percy G. Williams' Colonial on March 8.

### CASINO OPENING IN SEPTEMBER.

The contractors commenced putting in the girders for the roof of the Casino Theatre, Brooklyn, which is to house the Empire Circuit shows next season. The architects promise that the building will be entirely enclosed within ten days.

The completed building is to be delivered by March 1. A forfeit of \$100 a day attaches to any delay. It is probable that a considerable amount will be forthcoming under this provision.

As was the case with the Empire in Williamsburg, the theatre will not be opened until next season. The Empire executives have agreed that to open it for the fall end of this season would take off the edge of the event.

### ARRESTS A "COOCHER."

Chicago, Feb. 10.

"Cleo, 'The Girl in Red,'" was arrested at the Trocadero last week for "exhibiting and performing an indecent and immoral dance," which, when reduced to cases, means "cooch."

At the close of the dance, Cleo threw her garters to men in the audience, although it is said the men had the privilege of purchasing them (before she appeared) with every bottle of beer ordered.

In a museum at 310 State street, there is reported to be a similar dance given by three women simultaneously. That has been a feature at the museum for some time.

### WATSON'S MANY BANK ACCOUNTS.

Philadelphia, Feb. 10.

"Watson's Burlesquers" are playing here this week with his two tons of women and one-half ton of men, including Billy himself.

Probably no one in the show business secures a greater aggregate of "press stuff" throughout the country than this same "Billy W.," but with all the items he has passed out to the newspaper men, Mr. Watson has not told one yet that he has so many bank accounts he must have his checks printed with the name of the bank vacant so he can fill in as the feeling dictates, which saves the expense of a check book for each institution.

### PRIMA DONNA HAD TO SING.

Columbus, O., Feb. 10.

Without notice to Manager Lee Boda, of the Southern Theatre, an understudy was put in Grace Van Studdiford's part in "The Golden Butterfly" Saturday afternoon, while the prima donna remained indisposed in her hotel. The substitution was not announced, and Mr. Boda did not learn of it until a member of the audience informed him during the first act.

Mr. Boda sought out Charles Bradley, manager of the show. "Unless Miss Van Studdiford goes on for the second act," said Boda, "I shall dismiss the audience. Tell her so immediately."

A messenger bore these tidings to Miss Van Studdiford. She hurried to the theatre and sang the rest of the performance. She was also on hand in the evening, but during the second act fainted. She managed to finish the opera nevertheless.

Bradley explained that the prima donna had sent him a note in the afternoon bearing notice of her indisposition, but it had become lost in transit.

### TO TEST "PERSONNEL CLAUSE."

The suit of Gus Edwards against J. Fred Lees, the Lawrence, Mass., manager, will be carried through the courts in an effort to test the right of a manager arbitrarily to deduct money from an act on the ground that the personnel has been changed.

According to House, Grossman & Vorhaus, who are representing the plaintiff, "The Kountry Kids" was booked for Lawrence, but when it appeared to play, two chorus girls had been put in the cast to replace others who were members of the company when the act was booked. Lees imposed a fine of \$100 on the act for this reason. The courts will be asked to pass upon the point whether or not a manager may invoke the "personnel" clause without first proving that the substitution of new people has caused a deterioration in the act. In "The Kountry Kids" act, the contention is raised that the substitution of the two girls improved rather than injured the performance.

From all accounts, there may be other "tests" made of Mr. Lees' methods of "fining" at the Colonial, Lawrence, Mass. When the Meredith Sisters stopped in the manager's office for their weekly salary, they found the amount \$11.50 short, with a bill against them for that amount for "stage hands." The sisters left the money untouched, and their agent, Geo. Homans, has been instructed to recover the full amount, the girls having sailed for England on the *Mauretania*.

Another act (Viola Allen and Co.) is reported to have been charged \$4.50 for the lunch of the orchestra, Miss Allen having been delayed in reaching the Colonial in time for the Monday morning rehearsal.

It was a pretty fair week for profits behind the stage at the Colonial, a couple of dancing boys suffering a fine of \$2; reason unknown—probably habit.

### BECK HOME FRIDAY.

Chicago, Feb. 10.

Martin Beck and Pat Casey will return to New York Friday. Mr. Beck attended a special meeting of Chicago vaudeville magnates here to-day (Wednesday). Other confreres were Charles E. Kohl, George Castle, George Middleton, Max C. Anderson, H. Ziegler, J. J. Murdock and Morris Meyerfeld, Jr.

Announcement has been made that the new Orpheum, replacing the former home of the circuit destroyed in the earthquake, will be thrown open April 14.

### WORKING AGREEMENT IN SOUTH.

Chicago, Feb. 10.

A meeting of southern vaudeville men will be held Feb. 17 at the Piedmont Hotel, Atlanta, for the purpose of entering into a working agreement whereby it is hoped opposition clashes in bookings may be avoided. Sam DuVries will be there. It is rumored that the houses for which he now supplies and those operated by Greenwall will be thrown into a single circuit, handled by DuVries.

### MARRIAGE IN OHIO.

Youngstown, Feb. 10.

Charles Langley Sloan, advance agent, and Nancy Rose White, known on the stage as Nancy Mayo, were married here this week. Miss White gave her age as 21 to the marriage license clerk, the bridegroom said he was 43. The bride is a member of the "The Girl Behind the Counter" Co.

### NEW SEATTLE HOUSES.

Seattle, Feb. 10.

The lease on the present Orpheum expires October, 1909, and the plans are ready for a new theatre on the site of the Sullivan-Considine Building at the corner of 3d Avenue and Madison Street.

A location for a new theatre to play the Sullivan-Considine acts has been selected, but not divulged.

The Orpheum is jointly operated by the Orpheum Circuit and S.-C., playing the Orpheum Circuit acts.

### COMEDY ACT AT BIG FIGURE.

One of the first things William Morris did upon returning to New York this week was to order a contract issued to Wesley & Pincus for Arthur McWatters and Grace Tyson. The amount of weekly salary as reported is a big sum.

Mr. McWatters and Miss Tyson were the two of the few hits of "The Mimic World" when that piece played at the Casino, New York. They have only recently decided to return to vaudeville, and open at the American, New York, on Monday.

### AUDITORIUM HOTEL LEASE.

Chicago, Feb. 10.

A strange rumor has made its appearance here that the Shuberts of New York want the lease of the Auditorium Hotel, the present one expiring in three months. The newspapers have printed it, and one of the present lessees (Congress Hotel Association) did not deny it.

Though the Shuberts secure the hotel, it would not affect the tenancy of the large Auditorium (theatre), now under the management of Klaw & Erlanger.



LOUIS WESLYN.

One of the busiest writers of vaudeville material in New York is Louis Weslyn, who makes his headquarters with M. Wiltmark & Sons, the music publishers. Weslyn is a versatile writer and a prolific one, having written both the lyrics and music of many successful songs, and being the author of a number of sketches now running in vaudeville. He has just completed a new farce, which Emil Hoch and Co. will place in rehearsal this week. B. A. Rolfe and Pat Rooney will produce in the near future Weslyn's vaudeville act, "Fun in a Railroad Station," calling for fifteen people.

A new sketch of Weslyn's now meeting with success is "Excess Baggage," played by Robert Carter, Kathryn Waters and Co., and another bright skit is his "Girl and the Pearl," which recently scored a hit as played by Wilbur Mack and Nella Walker at the 125th Street Theatre. He is continually writing special song numbers for various artists, being the author and composer of Bock and Fulton's "Boy Who Stuttered and Girl Who Lapsed," Pat Rooney's "Simple Simon Simple" song, as sung in the new musical act of the same title, Augusta Gloose's "Lion and the Bird," and many other songs. He is at present writing several special numbers for Catherine Nelson, of Nelson and Otto, and for a new musical act soon to be produced by the Pat Rooney Company. Weslyn's successful farce, "Two Men and a Bottle," played by Howard Truedell and Co., is now in its third season.

# VARIETY

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Lauder returns to England next week.

"Spiritland" holds over at the Fifth  
Avenue next week.

Pat Casey and Martin Beck returned to  
New York late this week.

There is an "Incognito" billed at the  
Bijou, Brooklyn, for next week.

Melville Ellis leaves New York on Feb.  
17 to open at the Palace, London.

Robert Dailey was married to Gertrude  
Vanderbilt in Baltimore last week.

James J. Corbett will play for Morris  
at the America, Chicago, in March.

The Greenroom Club holds its annual  
benefit at the clubhouse, Sunday evening,  
Feb. 21.

Charles M. Smith, of Smith and Camp-  
bell, was married to Lillian Goldie Ashley  
of Detroit on Feb. 5.

Ned Nye and Ida Crispi open on the  
other side June 1, with two years of en-  
gagements abroad to fill.

Edna Aug plays Hammerstein's next  
week with an act new to New York.  
Jack Levy, the really an agent, did it.

Fred Hallen and Mollie Fuller in their  
new sketch play the Orpheum, Yonkers,  
next week, their first in it around New  
York.

While Morris Meyerfeld, Jr., and Martin  
Beck were on Los Angeles, they announced  
a new Orpheum theatre would be erected  
there.

Rajah will remain over for the fifth  
week at Hammerstein's, commencing Mon-  
day. She may be there for a few weeks  
longer.

Geo. Mozart, the English comedian, will  
return to New York in time to open at  
Percy G. Williams' Colonial Washington's  
Birthday.

Bothwell Browne has a new act includ-  
ing a "Cleopatra" dance with a snake.  
The Atlas Booking Circuit has the hand-  
ling of it.

Beatrice Moreland will return to vaude-  
ville. M. S. Bentham has the booking  
direction of the sketch Miss Moreland  
will present.

Jimmie Lee, formerly general publicity  
man for E. E. Mozart, is managing the  
Hippodrome, Pittsburg, playing popular-  
priced vaudeville.

A wire from Utica, N. Y., on Wednes-  
day said it was reported there Geo.  
Evans, "The Honey Boy," had had an at-  
tack of appendicitis.

"Jimmie" Waldron is now manager of  
the Manhattan Theatre, playing vaude-  
ville and moving pictures under the con-  
trol of William Gane.

Charles Barnold's Animal Pantomime  
will play two weeks at the American  
Music Hall, Chicago, on the way back  
east, March 15 and 22.

Jessie L. Lasky's "At the Waldorf"  
opens March 1 at New Haven. It will  
appear March 15 at the Fifth Avenue,  
New York, for a run.

Clarice Vance will not play the Star  
and Garter, Chicago, having declined the  
tempting offer made her to do so as the  
"extra attraction" next week.

Illness obliged Juliet? to leave the bill  
at the American, Chicago, after the Mon-  
day night performance. Grace Hazard  
replaced her, and will probably hold over  
next week. Miss Hazard has received  
offers from England to again play there.

A new military act will be produced by  
B. A. Rolfe on March 8. "The Colonial  
Septet," now on the other side, has been  
booked over there for two years by Mr.  
Rolfe.

Lydia Barry and Elsie Fay have con-  
tracted to appear at Hammerstein's March  
15, and will be billed as "Barry and Fay,"  
with an all-new act from songs to cos-  
tumes.

Irene Franklin and Burt Green will sail  
for England in June. They have not de-  
cided whether to seek foreign dates or  
make the trip a pure vacation.

Drury Underwood is now press agent  
of the American Music Hall (Morris),  
Chicago, Eddie Pidgeon having returned  
from that post Monday morning.

La Belle Siada, known as "The Girl in  
Black," has joined the list of extra fea-  
tures of the Eastern Burlesque Wheel,  
and will give her dance whenever wanted.

Willy Pantzer has canceled his engage-  
ment at Poli's, Bridgeport, next week to  
defend an action brought against him for  
breach of contract. The suit arose in  
Germany.

E. F. Albee is at his home in New York  
City. Mr. Albee has been confined at the  
Albany Hospital since the injuries re-  
ceived in the automobile accident near  
there on Nov. 3.

Louis J. Schwartz, formerly at Pastor's  
Theatre, will be with "The Rialto Round-  
ers" next season. Sam Shirk will also  
travel with the same show, both in the  
mechanical department.

A son was born to Mr. and Mrs. James  
Leslie at Meridian, Miss., Jan. 6. Mrs.  
Leslie's professional name is Lily Adams.  
She is the youngest daughter of Geo. H.  
Adams, the famous clown.

Kate Elinore (Elinore Sisters) says  
there is no foundation for the rumor her  
husband, Sam Williams, will play with  
her next season. Mr. Williams will con-  
tinue with his pianolog.

Minnie Dupree has a sketch written by  
Wm. Rose, the Cleveland dramatic critic,  
named "The Last of the Platons," Miss  
Dupree will play vaudeville in it under  
the direction of Pat Casey.

John C. Rice and Sally Cohen will have  
their new production ready for presen-  
tation week after next. Their placement  
for that week has not yet been decided  
upon by the Morris office.

Richard Pitrot has notified all foreign  
acts he is in communication with that in  
the event of booking for this side, the con-  
tract will be canceled if the engagement  
is made known by the artists.

Emanuel Blumenstiel was appointed by  
Judge Truax this week the referee to hear  
the testimony in the action brought by  
the Corporation Counsel to revoke the  
license of the American Theatre.

Ed. Gallagher was informed this week  
that his uncle, Frank Burns, of San Le-  
andro, Cal., had died, leaving an estate  
mostly consisting of a cherry orchard val-  
ued at \$70,000. Mr. Gallagher is among  
the six heirs.

Claire Romaine has again had her time  
on the United Circuit extended and will  
play a return engagement in Ham-  
merstein's on March 15, also appearing at  
other New York houses. Miss Romaine  
("London's Pet Boy") was originally  
booked for this side on a three weeks'  
contract.

The Dockstader<sup>822</sup> Minstrels play the  
Grand Opera House next week. Al Jol-  
son, who is a special feature of the or-  
ganization (also closing the olio in a  
monolog), has re-signed with Dockstader's  
for next season.

Doe Steiner is now in charge of the  
Australian Department at the United  
Booking Offices. One of the United mana-  
gers said this week the "Australian (or  
Kangaroo) Department" included the  
"keeping tab" on acts which "jump."

Julius Steger did not care to "jump" to  
Columbus this week, so "laid off" await-  
ing his next engagement at Keeney's, Brooklyn,  
commencing Monday. The policy at  
Keeney's changes next week, so Mr. Steger  
may "lay off" again.

Minnie Palmer and Co. are playing at  
Reading this week in a new sketch called  
"A Woman's Curiosity." Miss Palmer  
"broke in" the sketch last week at the  
Fourteenth Street Theatre, a "picture  
house," where some years ago she made  
her big success as a legitimate star. She  
has been offered a tour of the Sullivan-  
Considine Circuit, but has not yet ac-  
cepted.

Alice Lloyd will not play vaudeville in  
the east again this season. At least, not  
unless the consent of her legitimate man-  
agers, Klaw & Erlanger and F. Ziegfeld,  
Jr., are obtained. Some eastern vaude-  
ville managers who wanted Miss Lloyd to  
play return engagements have been in-  
formed she can not do so, the directors  
of her starring tour for next season ob-  
jecting.

"The Girl From Rector's" played to  
\$9,921 last week at Weber's, a house of  
comparatively small capacity. Up to Sat-  
urday night, last, there was an advance  
sale for this week of \$2,800. "The Blue  
Mouse" at the Lyric, a comedy with a  
somewhat similar theme to the show  
occupying Weber's, is playing to capacity;  
also "The Easiest Way" at the Stuyve-  
sant, another small theatre. The Lyric  
can hold from \$10,000 to \$17,000.

Another good week has strolled along  
for Walter Rosenberg, the American  
Champion Coin Matcher. The other even-  
ing Mr. Rosenberg caught Louis F. Werba,  
the manager, and Henry Goldsmith, the  
attorney, off guard. Mr. Rosenberg  
"cleaned up" for \$163, and then went the  
limit, securing Mr. Werba's necktie, cuff  
buttons, an option on sixty of his vests,  
and a gold monogrammed pair of suspend-  
ers. Mr. Lawshe lost a collar button in  
the same game, while Walter picked up a  
pair of shoes (worn once only) from Mr.  
Goldsmith. While Rosenberg was admiring  
Henry's silk hat, the telephone bell rang,  
breaking up the game. The following  
evening, Rosenberg loitered around Ham-  
merstein's until the speculators had ex-  
changed about \$150 worth of pastebords  
for \$200 in cash, when the American  
Champion led them to a hostelry in the  
neighborhood, securing their earnings  
through a series of matching. Wednes-  
day Walter noticed a fellow with a new  
pair of gloves walking across 42d street,  
and trailed for three hours, but could not  
persuade him to match for them.

## CHICAGO "TRY-OUTS."

Chicago, Feb. 10.  
Every Friday morning is "try-out" at the American. Any act desiring booking may "show" for Elmer F. Rogers, general manager of William Morris, Inc., and James C. Matthews, representative of the Morris Chicago office. The Majestic, Kohl & Castle's best house, also allows new acts trial performances, no particular time being set aside. As a general rule, if an act is at all favorable, the "private" performance for K. & C. is not necessary, as a "try-out" is given at the Star, the Chicago house for the Western Vaudeville Association, where new numbers are usually placed for a week.

## NEW HOUSE IN MEXICO CITY.

A new vaudeville theatre opened its doors in Mexico City, Mexico, Jan. 29. It is called the Folies Bergere, and is a modern house.

On the initial bill were Three Graces, Francis and Francisco, Prof. Sineay, Ida Fuller, Three Rohrs, and Wallace Galvin. The admission prices are from \$3 to 50 cents for the night performances, and from \$1.50 down for matinees.

A booking representative was in New York a month or two ago looking up attractions for the place. He expressed himself as being dissatisfied with American material for his purpose, and sailed for Paris, declaring he would book over there. Both Paris and New York, however, seem to be represented in the first bill.

## A COMEDY MELODRAMA.

"10-20-30" the next production to be made by John B. Hymer, who wrote "The Devil and Tom Walker," and who plays the "black face" part in it, will be a comedy melodrama.

The story is of a "bum rep" company striking a small town in Texas and giving a performance. It will be in three scenes, an entire "drama" taking place in twenty minutes.

There will be the usual "thrillers," including a "slide for life" with the difference that on the "slide," a rope may break allowing the hero to fall upon the heroine's head. In the "blowing-up-of-the-safe," through a miscalculation of time, the villain (who has been locked inside) will blow up with it.

An "advertising curtain" of gauze allows the audience to watch the settings for three "scenes," and the company, besides a large cast, will carry a carpenter and "props." Mr. Hymer will place the production in rehearsal about July or perhaps before.

## TRIAL OF ANCIENT SUIT.

The trial will come up shortly of a suit brought against the old music publishing firm of Bernstein, Shapiro & Von Tilzer by Dick Jose, the tenor. The case was originally started in 1899, and is but just reached on the calendar.

Jose asserts that he agreed to sing the ballad "A Bird in a Gilded Cage" for the publishers, and they in return promised him a gift of diamonds for his wife. Jose says he kept his part of the compact, but the publishers failed.

House, Grossman & Vorhaus will defend the suit.

Jack Lormier will open March 1 at the Lincoln Square.

## SPECULATORS NOT WORRYING.

The New York theatre ticket speculators are resting in a state of security, following the advice of their counsel, Louis Marshall, in all that the members do.

No political influence has been sought or solicited in the speculators' battle against the ordinances, passed or proposed, and they have been informed that any measure passed which may affect their business will be contested on a constitutional grounds.

## 'WARE THE SNAKE!

Somewhere in a quiet Jersey City boarding house there nestles a lively 7-foot snake, quite harmless, but of awe-inspiring mien. It gave some trouble to Ed Miner Sunday night, but that won't be a marker to what will happen if the snake decides to emerge in the bedroom of some nervous woman one of these nights. It happened this way:

The snake was a part of an Egyptian dance in Ed Miner's "Sam T. Jack" company. It traveled peaceably about the road, but when the troupe arrived in Jersey City it contracted the wandering habit. The show's property man took it to his boarding house, and while feeding it in his bedroom the thing escaped and disappeared through a rat hole.

Monday morning it was replaced by a 10-foot constrictor, so the show will go on all right—but when the lost reptile makes its reappearance in that theatrical boarding house—WOW!

## SKATED 26 HOURS.

Evansville, Ind., Feb. 10.

A new record was made at the Elite Rink here this week when Robert Vise, a local amateur, held out in an endurance contest for 26 hours and 5 minutes. Against him was pitted L. Waterbury, a long distance piano player, who stuck until a few seconds of that time.

The test started Feb. 6 at 8 p. m. It was almost 11 o'clock the following evening when Waterbury, who had never stopped pounding the ivories, pushed back his stool and, wobbling on his feet, admitted that he had had enough. Vise was still circling the floor, the rollers on his skates having been in continuous motion since the previous evening. He said that he could have kept going until the 30th hour.

## OPPOSITION IN YONKERS.

Yonkers will have opposition vaudeville, made up of "Morris" acts at Blaney's in that burg Feb. 18, 19 and 20. Joe Wood has booked a show in there for a local firemen's benefit.

It is composed of Blake's Circus, Willard's "Temple of Music," Mosmo Troupe of Arabs, and six others. Harry Leonhardt's Orpheum has the United franchise for Yonkers.

## MATERIAL FOR "GIRL ACTS."

Chicago, Feb. 10.

The chorus girls engaged in the former Olympic Stock Company, will, in all probability, go in vaudeville, as several "girl acts," to be organized by J. J. Murdock.

There are about thirty choristers employed in the present piece, "A Little Sister of the Rich," at the Majestic this week. Only about one-third will be used "on the road." Mr. Murdock doesn't like to "fire" the others.

## UNION SEEKS PROTECTION.

In pursuance of the direction of the Denver convention of the American Federation of Labor, representatives of the International Brotherhood of Electrical Workers, The National Alliance of Theatrical Stage Employees and the Actors' National Protective Union, met in conference with President Gompers, of the A. F. of L., at 25 Third Avenue, New York City, Jan. 29. The conferees discussed the contested jurisdiction over moving picture machine operators and considered the course of the organizations vitally in interest regarding the efforts of some theatrical managers to transform the character of their entertainments to defeat fair treatment and fair salaries to members of the theatrical profession.

It was understood that though no formal action could be interposed, it was agreed by the representatives of the organization above that they pledge themselves to exert every effort to prevent the substitution of moving picture machine entertainments to take the place of members of the theatrical profession, by reason of any controversy arising relative to salaries, treatment or other conditions between members of the theatrical profession and theatrical managers.

In the event of any controversy arising, contemplated by this agreement, the executive officer of the organization most directly interested will invite the representatives of the other two organizations, parties to this agreement, to meet in conference and endeavor to effect whatever arrangement may be possible to carry the agreement into effect.

## DOUBLE SUICIDE FOR LOVE.

Paris, Feb. 1.

The suicide of two lads at Marseilles last week for the love of two young English dancers, playing there in a troupe known as "The Oxford Girls," has caused a sensation in the old port.

The two Frenchmen were very badly hit, and led to expect better treatment than a curt refusal, as the girls allowed themselves to be treated to outings, dinners and presents. When it came to a question of marriage, Lulu said she was already engaged, while Irma frankly told her lover he was too young (they were all under sixteen, the unfortunate boys being students at a local college).

"We will die, then," the youths declared; the danseuses laughed. The foolish fellows had spent all their cash, contracted debts in the name of their parents, and even taken money from the pockets of their fathers.

## DENY CONTRACTING-BREAKING.

Buffalo, Feb. 10.

Bob Carlin, of Carlin and Otto, is at his home here. He denies that Ed Gallagher has any ground for a suit against himself and his partner for alleged breach of a contract under which they were to play in "The Battle of Bay Run."

"We played all the time for which the act held contracts (Williams time, New York)," said Mr. Carlin this week. "Then we suggested to Mr. Gallagher that we return to our 'Dutch' specialty until next season. He agreed to this."

The Bijou Comedy Trio are playing vaudeville in the middle west, having left "Watson's Burlesquers."

## "MUSIC HALL" TRIED BEFORE.

They were talking in the lobby of the Olympic, Brooklyn, a few nights ago of the probable extension of the "music hall idea" in America after its successful introduction at the American, New York and Chicago, and Orpheum, Boston.

"Why," said Nick Norton, the Olympic's manager, "the plan of giving fifteen acts to a three-hour bill is one of the oldest in 'polite' vaudeville in America. When I was stage manager and later manager of the Academy in Chicago under William Emmett, we followed that policy for several years. That was in '88."

"The Academy was the first house in the middle west to cater to men and women with a variety program. We gave all the way from twelve to eighteen acts to a performance, including the usual afterpiece. We simply coined money. The house burned down during the '70's."

To prove his case Mr. Norton produced a playbill dated Sept. 16, 1868, on which were Conchita Leo, Duncan Sisters, Three Lorellas, Sheehan and Jones, Mary Milton, Jacques Kruger, Katie Howard, Mlle. Elise, Dan Mason, Three Miltons, J. W. McAndrews, Matt Morgan, Harry Montague, Goss and Fox, Lillie Hall and Murphy and Shannon, beside the afterpiece in which everybody took part.

The Pergola, Allentown, Pa., will play two acts next week, booked by the Morris office, as an experiment. It is a picture place.



MR. AND MRS. CHAS. E. BRAY.

The above is a photograph of Mr. and Mrs. Charles E. Bray, standing before St. Mark's Church at Venice, feeding pigeons. Mr. and Mrs. Bray returned from a lightning trip abroad last week, having visited eight cities in fifteen days, remaining four days in Paris, two in London, and one each at Berlin, Verona, Venice, Genoa, and Monte Carlo, while five hours were passed in Cherbourg, from which point the Deutschland was caught for the homeward journey.

Mr. Bray, an important arm of the great Orpheum system of vaudeville theatres, combined business with pleasure on the continental tour, having crossed to re-visit the old country as a mid-winter vacation.

In Paris Mr. and Mrs. Bray saw four vaudeville performances in one evening, gauging their hour of arrival in each hall to "catch" such acts as they desired to review. An automobile engaged at eight p. m. until one a. m. ran up a bill of twenty francs, or \$4. In New York City the least which would be charged by an auto or taxi for the same time would be \$25. That is one of the reasons why the Brays vote "aye" when Europe is under discussion; they have several others equally as good.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Atlanta, Ga., Feb. 6.

Editor VARIETY:

For some months past we have been repeatedly notified that the "manufacturer" gag in Fred Ray's act has been used by an act that played on the bill with us at the Shubert, Utica, early in September.

This particular "gag" was so closely identified with the Ray act and the piracy so indisputable that fair-minded artists wrote us of the theft from various parts of the country.

However, a written warning to the perpetrators constituted our only action, but this was not heeded. An accident made it possible for me to witness the performance at the Orpheum here.

Langton-Lucier & Co. are the guilty ones. The copyright of the Ray act is in my possession.  
*Low Benton.*  
(Fred Ray's Players.)

Chicago, Feb. 6.

Editor VARIETY:

I notice the account in this week's VARIETY about ex-Mayor Becker, of Milwaukee. The story is right about Mr. Becker in vaudeville, but when it says I came in with frozen feet from my walk, it is mistaken, as I went the farthest of any one, so kindly give a big, fat fellow a little credit.

Just say my ankles gave out, but at that they had to buy me off before I

quit. I am the only one they settled with at the time.

However, I read with much pleasure that my feet were frozen, even though it was a mistake.  
*J. E. Starnad.*

Rutland, Vt., Feb. 8.

Editor VARIETY:

I thank you for inserting my letter in last week's VARIETY. Since then I have received a letter from Henry Clive, with full explanation, which satisfies me I was wrongly informed and that Clive is not at the present time doing anything belonging to me. I fully believe him, and I will in the future, as in the past, remain his friend.  
*Albini, The Great.*

Boston, Mass., Feb. 9.

Editor VARIETY:

In VARIETY last week under the San Francisco notes was mentioned that Mr. Melvin Winstock, of the Pantages Circuit, made his debut as a producer with a posing act called "The Artist's Dream," the special feature of which is the lighting effects, which are so arranged that the poses are brought up from total darkness to a very bright light then fade away to darkness.

I want to say that I have been doing an act exactly like this, and called "The Artist's Dream," for the past fourteen months, and played San Francisco with it last May for two weeks.

*Mlle. Rialto.*

## THE ACTOR

By ASETON AND EARLE.

("The Whistling Micks.")

Who is it that always lives in hope,  
"Arranging my time" is his daily Dope,  
An when election comes, they won't let him vote?

THE ACTOR.

Who is it takes contracts that are no good,  
Just a mere formality it is understood,  
And would do away with them if he could?

THE ACTOR.

Who is it works every holiday,  
And for it gets no extra pay,  
Works like a beaver, then calls it play?

THE ACTOR.

Who is it travels day and night,  
And puts up at hotels that are a fright?  
At the end of the season whose purse is light?

THE ACTOR.

"Are you well or not?" he is never asked,  
If he don't make good he is brought to task,  
And over his feelings wears a mask;

THE ACTOR.

Who is it that answers Sweet Charity's call,  
When a terrible calamity does befall,  
Asking nothing for his services at all?

THE ACTOR.

## EH, WHAT?

BY CONKEY.

You talk about life's ups and downs,  
Gee, show business skins 'em all;  
You never know where you are—  
Sometimes up—sometimes we fall.  
(Believe me.)

Perhaps one season we may have  
Everything that goes to suit,  
And then next season be darn lucky  
If we can start a route.  
(Y'see, it's like this):

Sometimes we play a real one;  
The act is one big go;  
We're all swelled up; think we're great—  
Then get canned at Kokomo.  
(Can you beat it?)

When we've coin we're often touched,  
And loosened from a few;  
But when broke and we try that gag—  
The others are all broke, too.  
(Never again.)

We often cut the beer and say:  
"The H. O. thing for mine."  
Well, off the reel a birthday—  
And sows, back in line,  
(Gimme the same.)

Some marry; put her in the act,  
And teach her to be cute.  
When we get some swell time fixed—  
She does a skip-skidoo—a scoot.  
(Yep, doing a single.)

But with all its ups and downs,  
It's fascinating just the same.  
Perhaps that's what makes it great—  
The very uncertainty of the game.  
(It's a grand life.)

# THE WOMAN IN VARIETY.

BY THE SKIRT.

My friend in Buffalo wrote me the other day that while Grace La Rue and a Mr. Byron Chandler were leaving the train in her town, Mr. Chandler received some divorce papers which said his wife wanted a perpetual separation. My Buffalo friend says the reporters asked Mr. Chandler if he had married Miss La Rue, but received no answer. I remember my friend in Chicago speaking of this gentleman when he was stopping at the Auditorium in that never-daylight city. Miss La Rue was stopping there, too. She is with "Nearly a Hero."

Mme. Belmont, the "American Milliner to Alice Lloyd," has delivered to Miss Lloyd a beautiful hat which the English girl is wearing at the Majestic, Chicago, this week. The frame is very large, and covered with a shirring of gold net, edged with a fancy braid. The crown is a tam, with a gorgeous paradise resting upon it.

That was a great old benefit at the New York Theatre last Sunday night, and whoever missed it missed something good. Still, the performance, like all "benefits," had its drawback, or a "mishap" it could be named. Of all the "benefits" I have sat through, I have never failed to notice that there are always a few who jump into the opportunity to "show all they know." I guess it is on the assumption there must be "managers in front to-night." The New York caught the germ Sunday. Stella Mayhew and Emma Carus lasted for an awfully long while on the stage. If they go through in vaudeville all they did at the benefit, Misses Mayhew and Carus must be worth an awfully large salary in vaudeville. I had given up hopes of seeing anyone else long before either consented to stop. The stage manager with his "benefit" worries must be a happy man in a case like that.

How different were some of the others, and how much more they were enjoyed for giving a bit of their repertoire and disappearing.

The most handsomely gowned women to appear on the stage were Anna Held, Blanche Ring and Lucy Weston, who looked a dream in a mauve Quakerish costume.

What a pretty little girl that young daughter of William Jerome and Maude Nugent is. She has a voice of rare quality, and I do hope she is cultivating it.

I just can't keep my feet still when Jean Schwartz is playing that bully "rag" he composed, "Whitewash Man." And it really made me feel so old when Jerome and Schwartz sang the medley of their own delightful compositions that I almost cried, because just before I went in the theatre a nice young man said to me, "Howdy, you're looking like a kid to-night." Of course we girls stand off that line of talk by saying "jollier" or something else, but as a woman's secret, I can say that we do fall for it, and more quickly when we think the mirror has discovered some wrinkles.

I don't mind "dipping my lid" to Messrs. Cohan & Harris, who managed the benefit. I think they are wonders. I shall teach my children to respect our four greatest Americans: George Washington, Abraham Lincoln, William McKinley and George M. Cohan.

Looking over a press scrap book of a charming young comedienne recently I was moved to wonder how the name "Millicent Easter" had managed to escape from a Broadway musical comedy chorus to work as a special writer on a Cleveland newspaper. The name calls up visions of an ethereal creature in pale violet chiffon, but Millicent, my friend tells me, is none such. She is a Bohemian to the point of wrinkled frocks and disordered hair, but with a poetic soul. "She called at my dressing room when I was in Cleveland," my friend said, "and asked for a few burning thoughts on art. I was short on art brain throbs that day, but I told her an experience of mine that I thought would make bully 'copy' for a 'To-day's Best Story' column. What was my surprise when, in the next morning's edition, she fitted me out with a fine set of artistic aspirations and a soul that yearned and agonized for higher effort. Women reporters have no sense of humor, anyhow. I wish they'd send men around. Of course, men never have any note paper, and they usually write their notes with your eyebrow pencil, but they don't maunder about are or wail about their own troubles as the lady reporters do."

The one and only woman I have seen in grand opera who appears human is Mme. Cavalierri. Her interpretation of "Mimi" in "La Boheme" is radically away from any I have heard. Cavalierri impressed me as accepting the fat men who surrounded her on the stage as jokes. But her death scene is ideally realistic. I am given to understand that Cavalierri appeared in vaudeville about ten or twelve years ago when the music halls in London were favored by her presence. And I suppose everybody who knows has heard about Cavalierri's engagement at the Metropolitan, and how she is now one of Mr. Hammerstein's high-priced chirpers.

## BENTHAM OBJECTING.

New Rochelle, N. Y., Feb. 4.

A theatrical agent living here, M. S. Bentham by name, is circulating a petition around town asking the city officials to change the name of New Rochelle to Rochelle.

For the past three Sundays, says Mr. Bentham, he has been tracing the early history of the village, and has discovered New Rochelle was first settled 83 years ago by the discoverer of Rochelle Salts.

It is too old to be called "New" any more, according to the theatrical man, and Mr. Bentham's contention is being widely discussed. Mr. Bentham has issued a statement through the local press that the first time a holiday and Sunday follow one another he is going to remain in his home and write the history of New Rochelle.

# LONDON NOTES

VARIETY'S LONDON OFFICE.  
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 2.

Spissell Bros. and Mack will split up in July according to the reports.

The Coliseum Company has declared a semi-annual dividend of 20 per cent.

Apollo, the strong man, opened at the Canterbury this week with a brand new act.

Victoria Monks is back again at the Oxford, having finished a short tour of the Provinces.

Word has reached here from South Africa saying that R. A. Roberts is very successful there.

May Audrey, a young girl, who had been working a few weeks in halls about London, died Jan. 26.

The "San Remo Girls" is a "girl act" of three that brings the same old question: Where do they dig 'em?

Alfred Butt, of the Palace, is away on sick leave. He is cruising in the Mediterranean Sea somewhere along the Italian coast.

Marguerite Arnoldi, the French prima donna, will arrive in London in a few weeks after an engagement in South Africa.

Nelson Jackson, "the man at the piano," who has been at the Palace for quite a long time terminated his engagement there last week.

Eddie Clark arrived here from South Africa Jan. 23, and will probably sail for America after playing a few weeks in the Provinces.

Marie George is reported to have accepted vaudeville engagements around London, which she will play in a few weeks' time.

Joe Hart is preparing a sketch for Jimmie Britt which he will play immediately after his fight with Johnnie Summers, Feb. 22.

Van Biene, the actor-musician, has been signed to play the Percy G. Williams circuit in New York, beginning the second week in September.

Clementina, the female sharp-shooter who shot her assistant a few months back, is working the halls again, this week at the Grand, Walham Green.

McMahon and Chappelle are prolonged two more weeks at the Palace, this making six weeks in all. The team originally went in for a trial week.

Lillian Hoerlin is playing an engagement at the Palace, her first in London. Miss Hoerlin's fine voice and appearance are bound to make the engagement a successful one.

Jules Jordan and Jim Morton had a go as to who could remember back the longer. Morton had a little the better of it, when he had a chance to say anything.

Archie Royer appeared at the Paragon last week and caused nearly a riot with his front somersaults off the knees, but Archie has an awfully bad monolog that he will insist on handing out.

George Scott, who, up to about three months ago, was manager of the Alhambra, killed himself at his hotel Jan. 29. It is stated that he committed suicide through financial difficulties.

Violet Charlesworth, who has had much notoriety through jollying a couple of stock brokers for a small fortune, will shortly appear at some of the Syndicate Halls, the act going through Busy Bill Collins.

The "bar" on the houses that accepted turns through the Water Rat agency during the artist-agent dispute remains as yet. The Agents' Association has decided to wait until the arbitration is settled before it raises the barrier.

There's a London manager to whom Robert Hilliard sent a wire, saying, "If you can play me in May, cable collect." The manager cabled to Mr. Hilliard at the Lambs' Club, New York, as follows: "Hilliard Lambs' Club, New York: Collect."

A number of the theatrical papers over here have taken to "panning" certain managers for booking sensational turns, such as boyers and the like. It is understood that the Water Rats are going to take action against Miss Charlesworth appearing.

The report is that Muller, Chum and Muller, who played at the Olympic, Paris, last month (Jan.), have agreed to separate (*Cherchez la femme*). The comedy end of the trio will strike out with a new partner, 'tis said, while the other two will return to the States.

La Milo, "the lady of classical art studies," returned to London this week at the Hackney Empire. This is her first visit to London since Maud Odell's success in America, and there ought to be a wager on whether she finds herself booked for America before the week is over.

The Stoll-DeFrece combine is now in effect, and the working force of the De Frece Circuit will soon be ensconced in the headquarters of the Moss-Stoll Tour at Cranford Mansions. Jack De Frece, a brother of Walter, will, according to report, become an agent on the outside.

Julian Rose is deluged with offers for productions, pantomimes and the halls. One offer for a pantomime in Glasgow guaranteed Rose \$1,000 weekly for fifteen weeks. The business at the Lyceum continues so enormous, however, there is

little chance of the Hebrew comedian making a change for a long while yet.

A story comes from the Continent saying a certain manager over there who had an argument with Minerva, "The Handcuff Queen," wanted her ejected from his office and called two of his assistants to do the job. 'Tis said Minerva swung her right on one of the assistants and dislocated a couple of teeth. She remained.

The fog of the last few nights put an awful crimp in the turn halls, to which the talent is almost all sent from the West End halls. Artists didn't appear at the outside halls, and in many cases the musicians were absent. Carl Hertz started to make his turn last night on a train at 6:30, and was on the same train until 2:30 in the morning. Blizzards! They haven't a chance against these fog things as a disturber.

The recent big bill at the Coliseum figured up about \$5,700 on the price list according to the salaries, which ran as follows, excepting that of Carrie De Mar's, not stated:

Marie Dressler.....	\$1,500
Cissy Loftus.....	1,250
Erle Green.....	850
Lawrence Irving.....	1,000
Dorothy Grimston.....	200
The other acts made up the difference.	

Harry Kent, at the Canterbury last week, put a song over that is probably entitled "What Are We Going to Do?" In order to "square" himself, he sings about the unemployed at the start, asking why they don't stop foreigners coming into the country. Kent doesn't state that if the native wanted to race the outsider for work he would have a few hundred yards on the alien. The song was popular, as the English like to "kid" themselves.

Arthur Roberts is offering a new sketch at the Pavilion under the title "The Girl Who Took the Wrong (Towing) Path." Its bid for popularity is founded on its daring "blueness." From start to finish the dialog is extremely "raw," but the curse is taken off by the capital acting of the comedian and the clever humor of the situations. Two men are in Mr. Roberts' support, and help the proceedings. A woman is the fourth member of the cast. She is far from being a capable actress and at times seriously injures the ensemble.

When Carrie Nation arrived at St. Pancras station she was met by a bunch of press men, among them Billie Bennett, who acted as Paul Murray's representative. The first thing Carrie wanted to do was to wreck the Alhambra for a good night's sport. She was steered from this idea by "Always on the job Billie," and immediately turned on him because she said she thought he flirted with the booze once in a while himself. Carrie was taken over to the Oxford and kicked up such a row she was led to the gates. Paul Murray describes Mrs. Nation as a congenial little lady, but Carrie has taken a fancy to Paul, he being the only known teetotaler in London.

"Bayard," in the Manchester *Sunday Chronicle*, had the following item on Jan.

24. It's a new way of indicating popularity to have banks named after stage celebrities:

"A new toy money-box has been invented by an ingenious American. It is called the Harry Lauder Savings Bank. It is described as a little ironwork man dressed in kilt and Tam o' Shanter. The money is placed in the hand of the manikin, and is immediately projected into a pocket. In order to get the money out it is necessary to knock the head off the little iron man."

## LONDON COLISEUM.

London, Feb. 2.

On Thursday evening of last week the fog from the outside sneaked into the Coliseum, and it was pretty hard to see the show. The first act to really break through the fog so as it could be noticed was the Howard Brothers with their flying banjos. The boys were on seventh, and had things all their own way, as the first part of the show just passed.

Alf Ripon is a Scotch ventriloquist who, while clever enough in his line, is using some very old material. Miss Sydney Fairbrother is in a sketch which has a female dramatic critic. An actress who lives over the critic, and is "roasted" by her. The actress makes up as a burglar just to show the critic she is an actress. The "showing" arrives in the last minute. The first part is hardly worth while.

"Mlle. Mercedes Blasco" looks well on the program as a name and she looks very fair on the stage, but as they are only allowing her one song, she is not setting them wild here. Miss Blasco is strictly continental and one expects to see her break into a "cooch" dance any minute. It ended with "Oou Yoi," and part of the house seemed satisfied then.

"The Dainty Dutch" is another of John Tiller's girl acts. In this act, as well as a lot of others, the girls spoil the act by not being interested in what they are doing. Just machines, with no ginger, and they all have that far-away expression.

The Lyons Trio opened the second part with a "rough house" number. Everything that was ever done in the old days the Lyons Trio do. The Rawsons are "kid" entertainers, bound to do well. The Coliseum always did like "kid wonder" acts.

Campbell and Barber were easily the laughing hit of the bill. There is no comedy bicycle rider in England now that could go and get the laughs the comedian does. For a finish he is doing a bit on the revolving stage that is a scream. Often the audience has seen this stage revolve after an act, but this team seems to be the only one ever taking advantage of it for comedy purposes.

Madame Alice Esty had to sing about six songs on Thursday evening. Some singer. Chevalier and his company in "Behind the Scenes" were a big hit, as usual. The "16 Mystic Hussars" were the same sixteen that played the Dutch act on this bill. They caused no excitement, and closed the show.

## O HANA SAN DOES FAIRLY.

(Special Cable to VARIETY.)

London, Feb. 10.

O Hana San in her picturesque "Geisha's Dream" opened at the Coliseum Feb. 8, and did quite fairly.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 1.

It will not astonish those who read between the lines to hear that the Casino de Paris has been sequestered, and although it is open up to the time of writing, under the eyes of an official receiver, it is doubtful whether it will remain so very long. In December the lessee, M. Zittel, sold it for \$17,370, and a few weeks after (in January) this was the cause of an attempt being made to declare the management insolvent, it having been stated that the sale was of a very suspicious character. The purchasers, Reith & Co., announced as an American concern, protested, stating the bankruptcy court had no jurisdiction, and was on the point of gaining, when the owner of the building joined in the petition for a receiver to be appointed. He invoked the plea that the rent for January, amounting to \$2,316 (due monthly in advance) had not been paid. The court has just rendered a decision that it is incompetent to interfere on the subject of the sale, but names M. Lemarquais as sequestrator on behalf of the landlord, to assure the payment of the rent. L. Vidal now appears on the scene as the court's director. Richard Reith, the former lessee, told me that he remains at this music hall as administrator. The present program is vaudeville and a ballet pantomime.

Fursy, the society chansonnier of Montmartre, will take over the management of the Scala next September, and try to make this music hall the real temple of song, as it was years ago. The samples of disgusting and silly ditties lately served up at all the café-concerts warrant some change. Fursy's songs are occasionally near the knuckle, but they are political and often witty, so we can laugh without blushing. It is said that Fursy will indicate to each artist the songs to be sung.

The French stage and the theatre of the world, has lost a great actor, and the poor actor a great friend, in the death of Constant Coquelin, which occurred Jan. 27 at Pont-aux-Dames, the home for aged artists, which he had to a great extent created. Coquelin, ainé (the elder), as he was familiarly called, was born at Boulogne-sur-Mer in 1841, and was the son of a baker established in the Rue d'Ecu. He began to visit the café concerts of the town, and a little place called the Theatre Sandre, which was run by a pupil of the great Frederick. When his love for the stage was recognized he was sent to Paris, entered the Conservatoire, and in nine months had won the first prize for comedy, which permitted him to join the Comedie Française as pensionnaire. It was Dec. 27, '07, that he created Rostand's "Cyrano de Bergerac," and at the time of his death was seeking a rest, amidst old comrades, previous to the final rehearsals of "Chantecler" by the same author, which patriotic play he has been dreaming over for nine years—to die almost on the eve of its production. The deceased liked to speak English, and always spoke to me in that language when I had the good chance to meet him. He was particularly

kind to beginners, and had always a happy word for everyone. Thus has another genius of the French stage passed away amid universal regret.

The February program at the Olympia will consist of "one hour's laughter," the same ballet and the revue. The variety numbers forming the "hour's laughter" are Tank Wai Chinese Troup, jugglers; Rebla, comic prestidigitator, Three Merrills, comedy bicycle; Charles Byron, burlesque menagerie, and Berzac's Ponies.

The chorus at the Royal Opera House, Budapest, Hungary, recently struck for a higher rate of wage, and in consequence "Carmen" had to be played without a chorus.

It is reported from Rouen (France) that the firm of V. Silvestre & Co., managing the Alhambra in that city, was declared bankrupt on Jan. 6.

From Bale (Switzerland) comes the news that K. Kuchlin has taken a plot of land in the centre of the city on which he proposes to build a large modern music hall. This manager will continue to run the Cardinal.

At the Jardin d'Acclimation, a zoological park in the Bois de Boulogne, Paris, M. Gerson, the manager of the attractions, agreed with an impresario named Weiss to bring a troupe of twenty-two dwarfs or pigmys. Marinelli's agency was entrusted with the engagement, to be from April 11 to Oct. 31, with a monthly payment of \$3,088 and \$1,544 for travelling expenses. It appears the contract was duly signed, but Mr. Weiss now states he is unable to secure the dwarfs.

The attractions at the Etoile Palace include Miss Annita, wire; Chung-Ling and Sarro, electric musical; DeMaree's animals; Cleires, gymnasts; Hermanos, acrobats; Wyndham and Kitty, wire; Pristons, cyclists; Omer-Sait Trio, tumblers, and Lady Jane, comedy act.

Messrs. Gibbons & Barrasford send over for the February show at the Paris Alhambra the following contingent: Maud and Gill, Ariel and Astarte, The Hectors, Bartisch, Nitta Jo, Lafaille Troupe, Prof. Canova, Balsamos, Marion and Lond, Perezof Troupe, The Ongars, Galetti and Kokin, and "Futurity Winner."

At the Brussels Alhambra are the Kraggs Trio, La Freya, Four Canadians, Speedwell, Noblet, Danwartz Troupe, Three Rubys, Hovyns, Henrietta La Blonde, Ruth St. Denis, Menotti and the Imperial Troupe.

Sam Goldie, a former manager for Weber & Rush, a well-known figure on Broadway, died last week at Lakewood, N. J., of tuberculosis.

Amelia Bingham gave two recitations last Sunday instead of presenting her usual offering at the American.

# PARKS AND FAIRS

St. Louis, Feb. 10.

Sol N. and Jacob Oppenheimer, managers of the American and the Suburban Garden, have announced they have taken over West End Heights from Louis Obert and associates, and this season the Oppenheimers will give a variety program on the Weber and Fields line. There will be a permanent chorus of fifty, high-class vaudeville acts with an afterpiece. The Heights has in the past had a stock company in legitimate repertoire. Jacob Oppenheimer is now en route to Europe to book acts.

Egan's Band, known as "The Blue Hen's Chicks" will tour this season, with John S. Egan at the head of it. The band derives its nom-de-plume from the State it comes from, Delaware, known as "The Blue Hen State."

Holcombe, the western bandmaster, who gave up his vaudeville act through the laggardness of the bookings, is around Syracuse, N. Y., prospecting for an opening next summer in the park line. While Syracuse has been looked upon as a likely spot, the attempts so far in the Salt City have failed, either through mismanagement, location of the only resort within the city limits ("White City"), or that the transportation facilities are not inviting. Mr. Holcombe has faith that there is chance for the town, and may decide to try it out.

There will be over 20,000 electricies in "Dreamland," Coney Island, this summer. It will be known as "The Greater Dreamland," and the formal opening will occur about May 15. Sam Gumpertz, who has a free hand this season in the management of the park, will place a Hippodrome above the Lagoon, and remove the dance hall to the space formerly taken up by a small vaudeville performance in the center of the enclosure. Many improvements

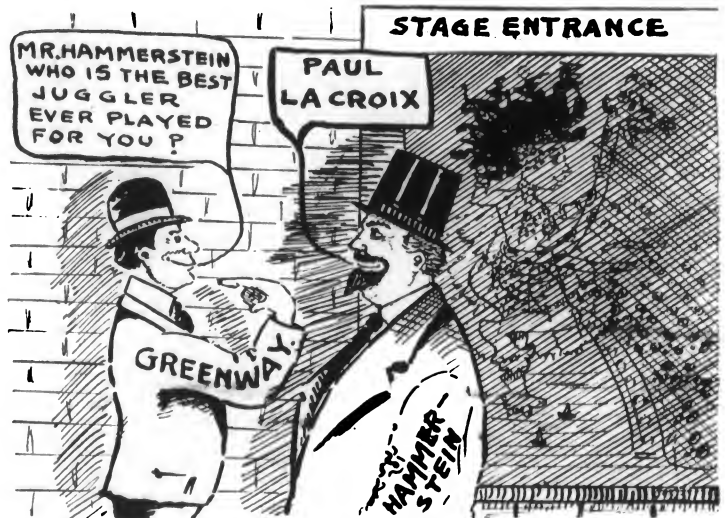
are planned, and a considerable number have already been effected. In the course of a few weeks, Mr. Gumpertz will issue a statement regarding "Dreamland" for the coming summer.

Frank Melville has taken offices in the Gaiety Theatre Building, New York, and will establish an agency business, booking parks and popular-priced vaudeville theatres. Melville formerly had a prosperous park booking agency, but gave it up in favor of promoting open air summer resorts. A venture in Bayonne left him with a large loss and another in South Jersey turned out unfortunately. "No more outside enterprises," says Melville. Hereafter he will attend strictly to the booking of attractions.

Greer's Concert Band, a San Francisco organization, never east, will be handled by John S. Egan of the Atlas Booking Circuit this summer. The Philippine Constabulary Band of 50 pieces is also in this country, but has a limited number of engagements. It may be necessary for the band to return to Manila around Sept. 1.

The Atlas Booking Circuit is organizing a circuit of fourteen parks, which will have fourteen solid shows traveling over it in a rotary manner, the shows playing one week each in every park. The Atlas will hold an exclusive contract with the parks to place the entertaining features, and the park management pays no transportation. Most of the parks included upon this circuit have signed contracts with the Booking Circuit.

Ethel Robinson, the agent with the Western Vaudeville Association, Chicago, will go abroad at the end of the present fair season for a pleasure trip. She has not had a vacation in three years.



Youngstown, O., Feb. 10.

The Youngstown and Southern Electric Railway Company has an option on 30 acres of land about one mile east of Leetonia, O., for the purpose of constructing and operating an amusement park to cost about \$200,000.

Mildred Holland will continue at the head of the Yorkville Theatre Stock Company for the remainder of the season.

Mattie Keene and Co. are on the Mozart time.



# COLUMBIA CO. WILL SOON MAKE FILM ANNOUNCEMENT

**"Important Deals Pending," Says Vice-President,  
"Which Will be Made Public When All is Ready."**

Although officials of the Columbia Phonograph Co., reported as ready to set up moving picture opposition to the Patents Co., would make no authorized statement this week, a VARIETY representative who talked to Paul H. Cromelin (vice-president of the Columbia concern), who has the film enterprise in charge, was led to believe that preparations are going forward for the establishing of a general film and moving picture business.

"The Patents people," said he, "have made repeated efforts to learn of our plans. Inquiries have reached us from remote sources, but in the majority of cases were traceable to the 'trust.' It is therefore easy to understand why we do not care to divulge our intentions.

"This much I can say, however: Important transactions are in process of formation. When they have been completed and we are ready to start business, we shall make a formal and detailed announcement."

Mr. Cromelin admitted that there was a probability of the company going into the business of making film, but said that that phase of the matter had not yet been decided upon. He verified the statement in last week's VARIETY that his concern had a contract under which it could take possession of the American Graphophone Company's plant in Bridgeport (Conn.) for picture machine manufacture, if that course were deemed desirable.

From his description it appears that the Bianchi camera has been thoroughly demonstrated. Positive film taken on the camera was remarkably clear, the smallest detail being easily visible when the strip was held against the light.

"This camera," said Mr. Cromelin, "involves a principle entirely new to the art of moving pictures. The 'flicker' is entirely done away with and the film is not run off with an intermittent motion as in all other systems.

"By a principle of mechanics, familiar to every student of the science, but never applied to the moving picture art, each separate photograph is exposed in such a way that it has the effect of a series of 'dissolving views.' These views are exposed with such tremendous rapidity that the pictures have the effect of absolute continuity and the 'flicker' is reduced to a negligible quantity."

Since the trade has learned of the Columbia Company's move Mr. Cromelin has received a large number of applications for licenses to manufacture films from independent concerns. No licenses have been issued, but the company will probably select a certain number of makers to operate under their patents on a royalty arrangement.

## INDEPENDENTS RELEASE 14 FILMS.

Chicago, Feb. 10.

Announcement comes from the headquarters of the Chicago, Globe and Royal Film Exchanges, who are leading the in-

dependent renters' movement, that it has fourteen new subjects ready for delivery. This film, which is of foreign manufacture (Hepworth, Cricks & Martin, Sheffield, Graphic, etc.), totals about 6,600 feet. From the descriptive bulletin there is good variety in the list. The announcement gives the release date as Feb. 10.

Regular bulletins will be issued weekly, with description of new subjects, and mailed to exhibitors.

## CONFLICTING STATEMENTS IN ST. LOUIS.

St. Louis, Feb. 10.

"Less than 12 per cent. of the St. Louis exhibitors have signed the application for license demanded by the Patents Co. Independent exchanges will very shortly be established in this city to supply local theatres with the output, both imported and domestic, of the International Projecting and Producing Co., organized in Chicago by J. J. Murdock and others."

This was the statement this week of Frank Tate, of Middleton & Tate, proprietors of the Columbia Theatre here and also important factors in the Middle Western vaudeville field. Mr. Tate added that the timely announcement of the International people had had a good deal to do with encouraging the exhibitors to hold off from arrangements with the Patents Co.

Alf. H. Moses, of the Co-operative Film Service of America, declared that 25 per cent. of the St. Louis exhibitors were using independent film, but that it was not giving entire satisfaction.

O. T. Crawford, affiliated with the Patents Co., estimated that only 10 per cent. of the exhibitors were on the independents' list. Said Mr. Crawford: "The best of the independent exhibitors were taken into the new association. The independents are not in a position to supply a large demand."

## WANT ONE EXCHANGE.

Chicago, Feb. 10.

The Chicago, Royal and Globe Film Exchanges are working together to the end that there may be others gathered in, making one executive film association exchange.

The three exchanges named have issued further circular letters this week, up to "No. 4." The final letter has little beyond the announcement of new independent reels ready to place upon the market to-day.

It informs exhibitors, however, they are "free to use independent films as well as licensed films" and gives notification that all users of their independent goods will be legally protected against interference.

The People's Vaudeville Co. will play pictures and vaudeville at the Casino, Arverne, L. I., this summer. Mark Magolies, the dealer in expensive "oriental" rugs, is the owner of the house.

## MAY CONNECT IN EAST.

Chicago, Feb. 10.

Nothing of very important interest developed this week in the newly formed International Projecting and Producing Co. John J. Murdock, the president, said this week there was no statement to be made.

Arrangements are rapidly focusing for an organization, and it is rumored there may be an affiliation with the forthcoming Columbia Phonograph Co.'s venture in the east, although there is nothing positive to be obtained on this point.

It is also reported that an eastern agent or some one who has been given the rights to the eastern territory has been secured by the International Co. This is also unconfirmed.

Through Mr. Murdock's connection with the Western Vaudeville Association there has been talk as to whether the new company would have a bearing upon the use of Geo. K. Spoor's "Kinodromes" (pictures) in the many houses, including the Orpheum Circuit, affiliated with the W. V. A. The understanding is that Mr. Spoor will continue to supply the pictures as heretofore for several reasons, the principal one being according to information that his service has always been extremely satisfactory and of the first grade. Mr. Spoor has made an exceptional record on the Orpheum Circuit. As far west as San Francisco and Los Angeles, he has been forwarding "first run" reels, which were shown in the Orpheums at these points before any picture place in town had them, despite active competition. The Spoor renting Co. carries on a large business with the vaudeville theatres.

The projecting machine of the International Co. will not be on the market for at least six months. The fact of the Keith-Proctor people in New York having signed the Motion Patents agreement is accepted as an indication there will be no immediate change in the supply to the vaudeville houses.

Martin Beck, the Orpheum Circuit's general manager, is not interested in the International Co., as at first supposed. Mr. Beck was in Chicago this week. There are several men who hold stock, but their names have not been given out.

Will G. Barker, the representative for the International, who made the deal with the European manufacturers, is due to return to New York next Saturday with samples of foreign goods and stock.

The present intention of the International, as far as can be ascertained, is to import and sell film to independent exhibitors or renters or to join or co-operate with other independent manufacturers. It may act as a renter itself later.

## AMERICA'S LARGEST PLANT.

Chicago, Feb. 10.

George K. Spoor, the film manufacturer, has purchased 90,000 square feet of ground adjoining the new plant of the Essanay Company (part of the industries controlled by Mr. Spoor).

Additions will be made in a few months. When completed it will be the largest plant in America.

Alf. T. Wilton booked Amelia Summer-ville at Shea's, Buffalo, next week, the starting point of her Eastern time this season.

## N. Y. MANAGERS MANUFACTURING?

The vaudeville managers within the United Booking Offices are quite apt to form a stock corporation for the manufacturing of moving pictures, if no connection is formed with either one of the large "independent" concerns now forming, one having been incorporated, the International Protective and Producing Co., of Chicago, of which John J. Murdock, the influential western vaudeville manager, is the president.

The arrival in New York of Mr. Murdock will probably settle the question as to how the plans of the eastern managers will shape themselves. Mr. Murdock was looked for by to-day. He may have come on here with Martin Beck, who is likely interested in some manner with Mr. Murdock's picture company.

Percy G. Williams, the leader of the movement for independent pictures for United vaudeville houses, said in effect the above this week to a VARIETY representative, adding that the future would develop the present immature plans more fully than they now are.

From Mr. Williams' remarks, there may have been some conferences with the promoters of the Columbia Phonograph Co.'s venture in the moving picture field, but nothing positive seems to have been arrived at.

The New York dailies have given some space to the vaudeville managers' plunge into the picture side, but the reports have been vague.

The New York vaudeville managers for years have been supplied with pictures through Percy Waters, of the Kinetograph Co., and William T. Rock of the Vitagraph Co., the latter a manufacturer.

Moving pictures received their greatest impetus for popularity over here through introduction as the closing number to vaudeville programs.

## PLAN ANTI-TRUST ASSOCIATION.

Cleveland, Feb. 10.

Invitations have been sent out to 4,200 moving picture exhibitors to attend a meeting in this city next Monday. The Toledo Film Exchange is the prime mover in the demonstration. The scheme is to form an association of all the exhibitors in Ohio, Michigan, Indiana, Kentucky, West Virginia and Pennsylvania.

Preliminary steps have already been taken to organize the Interstate Film Exhibitors' Association to resist the Patents Co.'s demands.

Five signatures appear on the call: A. A. Gotschall, Carl Miller, of Fremont; J. Brengartner, of Sandusky; D. H. Shields, of Forest; A. B. Studley, of Findlay; Rupert Holland, of Toledo, and W. R. Thorp, of Adrian.

It is said that when Richard Hyde returns from Florida, either Hyde & Behman's Bijou in the Baby Borough, will increase its admission and calibre of show, or the firm will dispose of the house. The present scale is 10-20-30.

Gus Hill's "Happy Hooligan" opens for a tour at Dover, Feb. 20. The principals are Ritchie, tramp cyclist; Ward and Raymond, Irish-American Trio, Dennis Mullen, May Villion, Ritchie Duo and the "Eight English Ponies" from the Joe Weber Co. Bob Manchester is interested in the venture.

MANHATTAN.

Situated as it is, directly in the theatrical district (33d Street and 6th Avenue) where the transient crowd passes its doors from noon to midnight and still being within easy reach of a closely packed tenement district, the Manhattan Theatre draws upon larger patronage perhaps than any other moving picture house in the city. Certainly its business would indicate as much. From the middle afternoon until closing time, at 11 p. m., one capacity audience succeeds another, and after 7 o'clock there is only an occasional seat to be had, while standing room is ordinarily at a premium.

The patronage comes to William Gane (manager and proprietor) easily, but he shows good judgment and business sense in holding his following by a consistent policy of giving entertaining shows, and keeping his house in good order. After experiments it has been found impossible to attract visitors to the gallery. They apparently prefer to stand on the lower floor. So the top tier of seats remains closed except on holidays. Even then it is difficult to persuade the visitors to mount the stairs. The lower floor and balcony hold about six hundred. The entrance fee is 10 cents flat.

The show (witnessed Tuesday night) runs an even hour. It is made up of two vaudeville acts and three reels of pictures. Two of the reels were of the same day's release date, while the third was perhaps a month old. Reels are changed daily. Gane himself maintains a strict censorship on the film subjects, the new films being run off each morning for his own or his assistant's inspection. All sensational films or those involving the display of a crime are barred as well as anything approaching suggestiveness. This week's layout includes the new Biograph Edgar Allan Poe reel, pieced out with a new comedy subject; a Gaumont dramatic production, "The Miner's Will," with a trick film on the same reel, and two Essanay efforts, releases some time ago.

The seating of patrons is well looked after by an adequate force of uniformed ushers, and although there is no apparent watchfulness on the part of the house employees, the audience is never left without surveillance. One of Gane's aides is always on the lookout for objectionable persons, and there is a long list of Tenderloin characters who are forbidden entrance. The house operates under a regular theatrical license such as the important theatres of the city hold, and a fireman from the city department is always in attendance.

Four vaudeville turns are booked in each week and alternate, two to each performance. Tuesday night for the show between 8 and 9 p. m. the specialties were given by Kramer, a "strong man" and acrobat, and an unnamed woman singer. Kramer opens with a short lecture on deep breathing and home physical culture and then goes into a series of hand-to-hand and strength feats with a partner, the whole turn taking up about 12 minutes. The hand-to-hand work is a bit crude and uncertain, but both men are splendid looking athletes, and Kramer's talk held the audience interested.

The singer gave two ballads, one with

EXPENSIVE EDUCATION OF PUBLIC.

Chicago, Feb. 10.

A campaign of education for the public in moving picture has been commenced. In the Lincoln special edition of the Chicago Tribune, the Essanay Co. and Gaumont and Urban Eclipse films, handled by the Kleine Optical Co., engaged a large and expensive amount of space.

The Selig Co. was also interested in the payment for a very interesting article on pictures in the same issue along with the Essanay and Kleine Companies. The total expense must have reached a considerable amount. Nowhere in the special article was the name of either of the contributors to it mentioned, it being a general story tending to bring to that portion of the public under any wrong impression as to the picture industry and the exhibition of films, a better knowledge.

A campaign of this style may be conducted by these manufacturers in special editions of dailies in the very large cities. The attention of the trade has been brought to this progressive departure by the Chicago picture men.

Ten thousand Tribunes were ordered, but only 100 could be secured.

"A Wreath in Time."

Manhattan.

About the same farcical plot is woven into a comedy picture from the Biograph studios as that involved in "It's Up to You, William," John C. Rice's vaudeville sketch. The exposition is nicely accomplished and the comedy points are well devised. Mr. Goodhusband is lured from his happy home to an evening of jollification by bachelor friends. To cover his tracks, he sends a dispatch to his faithful spouse saying that he has left town on the Red Eagle Express. The evening papers bring news to the stricken wife that the Red Eagle has been wrecked and all the passengers killed. Meanwhile Goodhusband is occupying a box at a burlesque show with his roisterous companions. Later the whole party, reinforced by certain charmers from the chorus, betake themselves to a lobster palace and spend the night in revelry. Goodhusband reaches home on the morrow. Wife springs the newspaper account of the train wreck on him and he gives a pantomimic explanation of his miraculous escape from death. Just then the morning paper comes in announcing that the report of the wreck was unfounded. Wife and hubby clinch, but the arrival of a mourning wreath from the undertaker's causes a revulsion of feeling on wife's part and all is forgiven. There are several big laughs in the story and innumerable happy chuckles.

Rush.

a curious "coon" twist, in a female baritone voice that was sweet in quality despite the singer's colorless and mechanical phrasing. She did, however, use a spotlight, an institution which is not common in moving picture theatres hereabouts. No names were displayed for the acts, although there were easels on the stage to support the announcement cards. The show was run off quickly and almost without intermission between films and specialties, and made a very entertaining hour.

Rush.

# CIRCUS NEWS

"MOTHER WHITE" OUT OF SHOW.

It was with a good deal of surprise that the acts engaged for the Barnum-Bailey show learned recently that "Mother" White would not be in her old place as wardrobe mistress with the organization this season. For twenty-five years Mrs. White has held that position. Under the Bailey regime her word was law and she held a high place in the estimate of the owner. She handled the making of all costumes for the big spectacles, and looked after that part of the show on tour. "Mother's" authority in the dressing tent was very real and she exercised it rigidly as many a careless supernumerary learned to her discomfort.

HAGENBECK IN PARIS.

Paris, Feb. 1.

Hagenbeck has brought his famous menagerie and circus to Paris, and opened at the Cirque de Paris, Avenue de la Motte Piquet, Jan. 30. The Cirque Rancy has continued its tour in the provinces, and the popular building first christened the Cirque Metropole will for a time be known as "Hagenbeck's Circus."

"SHOOTING STAR" FOR RINGLINGS.

One of the features of the Ringling show at the Garden next month will be a European importation. From the description which can be gathered at this time, the act is a "thriller" in which a performer hangs head down, high in the air, above an inclined slide thirty feet below. At the highest point the slide is almost perpendicular, but curves down and outward. The "star" drops in a diving position, strikes the board in the position of a small boy coasting down hill on a sled, and continues through a half-loop at the ground end of the slide, ending with a somersault into a net. The feat has been successfully accomplished in France, and is said to a real, sure-enough "thriller."

CENTRAL AMERICAN TOUR.

The Delphin & Deltorelli Circus, traveling through Central America republics under canvas is now in Panama. The tour so far is said to have turned a profit. The program is made up of acts from the Barnum-Bailey Circus of last season.

In the list are The Five Delphines, casting act; Fred Sterling, comedy dogs; The Wards, double traps; The Burtons, casting; Bros. Robinson, hat throwing; Miss Jane (formerly of the Jordons), The Deltorellis, Pacheco, the Great, and Buckley's Dogs.

Since John G. Robinson (the younger) took charge of the Robinson Combined Shows, it has become noised abroad that there will be a shake-up in the staff. This will include only the minor officials, the principal men of the show remaining in their old places.

Circus people are wondering whether Robledillo, the wire walker, who opened with Publilones' Circus at Havana, Cuba, will return to New York for the fulfillment of his engagement with the Ringling show.

SUN BROS. PROGRAM.

Macon, Ga., Feb. 11.

All is activity in the winter camp of the Sun Bros. Circus here. The outfit is being repainted and the top will be replaced. Announcement is made of the following engagements for the 1909 season:

Five Walton Bros., acrobats; William O'Dale, jockey and horse acts; Miss Bedina, principal lady rider; Boyle Bros., club and hoop juggling; Walter Guice Troupe (4), aerial bars; Three Cevennas, triple wire; The Demacos, The Weavers, Wenzel Sisters, June Smith and wife, Billy Reid and wife, D. H. Gillispie and wife, William Connors, bounding wire; Fred Kenno, principal clown, with ten assistants, including Nat Goetz, D. McAllister and Milliard Darnell.

The executive staff will include George Sun, manager; Pete Sun, general agent; Peter Klotz, railroad contractor, and C. S. Clark, local contractor.

Among the heads of departments signed for the coming tour are: Clinton Newton, press agent; J. C. Herry, superintendent; Charles Gerlach, band master; Ernie A. Houghton, boss hostler; T. S. Tucker, boss canvasman; William Randolph, charge of ring stock; John Reynolds, assistant boss canvasman; Thomas Farley, boss propertyman; Arthur Webber, charge of lights; L. B. Neil, harnessmaker, and Charles Heberle, boss blacksmith.

The show's season closed at Chauncey, Ga., Dec. 21. The next opening date has not been announced.

CIRCUS PRELIMINARIES.

Washington, Feb. 10.

Several small circus movements were registered this week before the Interstate Commerce Commission. Contracts were filed with that body for the transportation of six cars from Bridgeport, Conn., to Brewster, N. Y. The Great Patterson Shows shipped one car from St. Louis to Houston, Tex., while J. H. Garrett's Circus of three cars moved from Brewster, N. Y., to St. Louis.

The Konyot Troupe of Hungarian riders, acrobats and equilibrists, a feature engaged by John Ringling during his tour of Europe, arrived in New York Saturday. They will travel with the Barnum-Bailey show this season. The company is made up of six women and seven men.

There are going to be some exciting times, animal trainers say, when the "Two Bills" show comes to Madison Square Garden. On that occasion the horses of the show will be officially introduced to Rossi's Musical Elephants. There seems to be a deeply planted antipathy on the part of horses to anything that looks like an elephant and there will be some stirring sights in the arena when the introduction comes off.

Bob Bigsby is no longer interested in the cafe at 46 West 22d Street with Toto Siegrist. The place has become a popular resort for circus people. Siegrist will continue as sole proprietor. He has announced a gala opening Monday evening, with dancing and supper for the visitors.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Harry Bulger and Co. (New Act) Colonial.  
Three Lellotta, Colonial.  
Ed. F. Reynard (New Act), Hammerstein's.  
Edna Aug, Hammerstein's.  
Huxter Brothers, Lincoln Square.  
Fiske O'Hara, Greenpoint.  
Harlan Knight and Co., Greenpoint.  
Davenport Bros. and Emily Francis (New Act), Bijou, Brooklyn.  
Barry Bros., Perth Amboy.  
Wally Trio, Perth Amboy.  
J. W. Cooper, New Brunswick.

Amy Anderson and Co. (4).  
"On and Off the Stage" (Comedy).  
One and Interior.  
Holloway Empire (London).

Amy Anderson or some one in her company has succeeded in pirating "On and Off" Cameron and Flanagan's (American) act. Miss Anderson and her troupe of trained pickers are making an awful mess of the copy. At the commencement of the turn, Miss Anderson struggles through a song in "one," and manages to escape without a "hand." Two people in black-face follow, one a boy dressed as a girl; the other is the tumbler. Both perform a poor dance, the acrobat does a fall, and from this point on it is Cameron and Flanagan's act in word and action, even to the fight over the towel. The single difference is Miss Anderson appears at the finale to sooth the two boys after the "scrap." Every detail has been carefully looked after, but the "copy" can't get past and the original can come over any time with a certainty of going over easily. The Anderson bunch has given one of the best exhibitions of "pinching" on record, but the most harm it does besides the taking the edge off of Cameron and Flanagan's act on this side is to ruin whatever little chance the organization has for favor with an audience. Amy is also attempting to imitate Eva Tanguay singing "I Don't Care," without announcing Miss Tanguay. She is as capable of doing this well as she is of doing anything else.

Hy. Greenway,  
Juggler and Cartoonist.  
15 Mins.; One.  
Hammerstein's.

It was a bad night for the show business on Tuesday, and no one was in a hurry to see the Hammerstein show. By 9:30 the theatre had filled up, but Hy Greenway appeared at 8:11. Mr. Greenway is from the west, a juggler, cartoonist and monologist, although he does not bill himself in the latter. In juggling, Mr. Greenway depends more upon his patter, some good and some ancient, but his stronghold seems to be cartoons, where some of the patter might be placed. He is quick of thought, and quick with the pencil, having a strikingly humorous vein, as seen in the rapid sketching of a "Salome." But Hammerstein's on Tuesday evening at 8:11 was no place for Mr. Greenway nor anyone else excepting the orchestra, about the only occupants of the chairs on the lower floor. With a proper opportunity Greenway can make them laugh. *Sims.*

## NEW ACTS OF THE WEEK

Carrie Nation.  
Canterbury and Paragon, (London).

Carrie might be there with a strong right, and is probably the handy kiddie with the toy axe, but as a music hall turn she is a brand new and bright young polish. It might have been better if the strenuous lady from Kansas had gone into her dancing after two minutes. Not that they were walking out on her—in fact, they were trying to get to her, but she simply wasn't popular. At the Paragon where Mrs. Nation appeared at about nine, the announcer had just time to introduce Carrie when a husky voice from the gallery said: "'Ave a drop o' gin, old dear." That helped some, and amid shouts of "get off" and all that, Carrie gave the best imitation of a figure in a moving picture making a speech that has been seen. At the Canterbury, it was different—and much worse—for Carrie. As soon as the "anti-souse queen" showed, there was a wild uproar. Everyone with presence of mind enough, moved toward the door. Then they started to throw things until someone, who had evidently had been practising the "spit ball," caught the Water Wagon Lady over the eye with to-morrow's breakfast, the proverbial egg. This didn't even stop Carrie, as one of her company (he looked it) came out and mopped the egg off Carrie's brow. It didn't last much longer, but Carrie told a few in the front rows what she thought of them. Aside from Carrie, the most interesting incident of the evening was the ejection of a big fellow from the orchestra by Charlie Adams, the house manager, and Paul Murray, Carrie's agent. Mr. Adams is noted for ushering people out of the Canterbury, but Paul is not famous for helping him. Paul is very proud of himself, even if the big fellow did splash an egg all over his overcoat. Carrie's debut was a great event and will long be talked about by those lucky enough to see it, but Mrs. Nation's music hall career is over. While the management was willing to continue her at both houses "Young Murray" (as he is likely to be called hereafter), insisted on cancelling her contracts.

Gertrude Dudley and Co.  
"A Rehearsal" (Comedy).  
17 Mins.; Full Stage.  
Bijou.

"A Rehearsal" has just enough sketch structure to allow Miss Dudley to appear in two characters. Answering a theatrical advertisement she applies first in soubret role; then as a prima donna. She is assisted by a man who plays her accompaniments on the piano and joins in the choruses. The characters amount to nothing; the singing is the feature. Miss Dudley has a pretty soprano voice which she handles with judgment, and her songs are very well liked. Her assistant's voice contains music, and they do well in duets. If Miss Dudley will do away with the characters and try to hit upon something about half between the soubret and the prima donna the act will be in first rate shape for the smaller time. *Dash.*

Sam Chip and Mary Marble.  
"In Old Edam" (Comedy).  
24 Mins.; Three (Special Set).  
Colonial.

For their first vaudeville appearance, Sam Chip and Mary Marble, who a short time ago retired from a musical comedy, have struck New York City with a very amusing piece, made so because they are a very entertaining couple. There is a bit of a story dealing with a cuckoo clock which chirps when a lie is told, quickly recognizable, and a rather frayed piece of business when Miss Marble tells her uncle she would like to see him hit the Dutch boy again. He does—and again. Around the foyer of the Colonial Monday evening, it was remarked the setting and some portions of the act as well, particularly the "Schneider" song, along with the costumes and make-ups, suggested "The Girls of Gottenburg." There are three characters, all "Dutch," the Uncle being John W. Dunne. The program says Mr. Chip and Miss Marble are "doing a Delft dialog with ditties." The Delft is on the back drop, pieces of that ware having been painted there. Mr. Chip is a funny German comedian, resembling John Hyams in appearance (as Mr. Hyams looked in "Two Hundred Wives") and Sam Bernard in manner and talk, also dialect. He sang "Ain't I Glad I'm Single" for encores. "Blind Pig" also brought the couple back, and won favor at once. Miss Marble is a girl with a captivating humorous laugh, much vivacity and a most likeable personality. The act scored, and it deserved to as one of the neatest, cleanest comedy numbers of this season. *Sims.*

Franz Rainer's "Tyroleans" (14).  
"A Wedding in the Alps."  
25 Mins.; Full Stage (Exterior).  
125th Street.

Franz Rainer's "Fourteen Tyroleans" go through what is supposed to be the customary wedding ceremony of the Bavarian Mountain districts. It consists largely of singing and dancing and not a little beer drinking. The singers, six men and eight women, in the native costumes make a pretty picture and the singing, entirely of the "yodle" character, pleasing. The native dances are also amusing and interesting. The principals go about their work as though they were there simply to enjoy the wedding ceremony. The songs are all rendered in foreign tongue with one exception, and to hold to the atmosphere, this one should be dropped. It is hardly fitting for a crowd of Bavarian mountaineers to break forth with much feeling into "My Old Kentucky Home." Another song of the more popular variety was also given, but this being in the foreign language it mattered little, as the melody could hardly be confined to any one locality. The orchestra was used only at intervals, the accompaniments supplied by two of the troupe on a zither and guitar. The atmosphere, an important factor, is maintained throughout. A little comedy is afforded by one of the men with a fine rotund figure, and is very much in the spirit of the occasion. The act affords very pleasant light entertainment. *Dash.*

Ross and Moore.  
Songs and Talk.  
22 Mins.; One (Special Drop).  
Bijou.

Ross and Moore have rather an entertaining singing and talking act, made so principally by the good comedy method of the Hebrew comedian. He has his own idea of the character, and it is a little away from all the others. It is clean and presentable, and not at any time overdone. The "drop" is the exterior of a "Five Cent Picture House." The Hebrew enters and, not liking the show, says so, whereupon the manager throws him out. From this arises the talk. The dialog, while perhaps it could stand brightening, is away from the old "gags" and beaten paths—a great relief. The "straight" has a very fair voice which helps. The finish is the "straight" and parody idea of a song very nicely done. *Dash.*

## OUT OF TOWN

Herbert Brenon and Helen Downing (3).  
"The Intruders" (Comedy).  
18 Mins.; Full Stage (Interior).  
Star, Chicago.

"The Intruders" is offered by Brenon and Downing and Raymond Clure. It is a vigorous satire of the farcical order, with a succession of rapid situations. A young widow anticipates the company of a young bachelor at an affair. The young man accidentally enters the home of the widow accompanied by a friend, also a jolly fellow of the same type. Neither ever saw her before. After several bright remarks between one of the young men (Mr. Brenon) and the young woman (Miss Downing), she thinks she discovers her cousin, and plans a nuptial arrangement. The other enters, and when he finds that the young woman is pretty, plans to win her, declaring he was the one expected. The other says his companion is deaf, and he, not to break faith, keeps up the deception, while the woman criticizes his deportment and etiquette. The sketch has many amusing incidents. Mr. Brenon is excellent, and a very good light comedian. Miss Downing and Mr. Clure appeared to good advantage. It gives many reasons for laughter.

Frank Weisberg.

La Zar and La Zar Co. (4).  
"The Hypnotic Glass" (Spectacular).  
25 Mins.; Three Scenes (Two Special Sets).  
Star, Chicago.

La Zar and La Zar, brother and sister, are the principals. They formerly played vaudeville in an instrumental musical act. The idea of "The Hypnotic Glass" is probably as old as the mythical series of "dream" improbabilities, but the theme is novel in construction. The act opens in "two," showing a mechanical orchestra on the back drop, a very unique and novel arrangement. A German professor tells a girl he loves her and is haunted by the illusion of love. He directs the mechanical orchestra, all the figures in operation, when he falls into the Land of Nod. The second scene is among the witches and good fairies. He finds the girl and threatens her if she does not marry him. She dances while he motions a la Svengali, and a fairy comes to her rescue. The other female native of the unknown locale is a sort of witch, with a grotesque (Continued on page 20.)



# MISS NEW YORK, JR.

About the only changes in the present "Miss New York, Jr.," which can be noted from memory is some elimination of the dialog in "The Navigators," the two act piece written by Frank Wiesberg, and a moving picture in the first act wherein Abe Reynolds as the Hebrew and Dave Ferguson in his well played, although "cissy" character, are escaping from the train robbers.

There has been other matter inserted perhaps in the form of "business," mostly handled by Messrs. Reynolds and Ferguson. It is one of the very, very few burlesque shows moving over the circuits where "numbers" are not preferable to the comedy.

This must be through Reynolds and Ferguson not "driving" their points nor dragging them out, and they have many scenes together.

The original idea of "The Navigators" was and is excellent for the class of entertainment it is designed for. It provides a fast moving show, in successive scenes, taking a party of travelers from New York to the North Pole, passing through Turkey, Spain, Egypt, China, Russia. This may sound like a route on a vaudeville circuit, and whether it is the quickest road to the Pole isn't known, but the countries permit costuming, a "number" occurring in each.

During the shifting of settings, there are several spots in "one" to fill in for the necessary time. These are taken care of by the only two turns in the organization, doing away with the olio.

Last Saturday at the matinee in Miner's Eighth Avenue, the song-sheet seller, during intermission, in calling off the list of his songs, mentioned one as "the only hit in 'Miss New York, Jr.'" This was probably due to the boy's ardor in disposing of his wares, but it was not near as true as it was funny.

Both the specialties, Perry and White, and The Still City Quartet, are hits, although there was another "act" called Anita, "The Dancing Girl."

The court-room bit along at first was really laughable, so well played was it by Reynolds and Ferguson, who argue before a "judge" for the return of their \$63 which the Court has taken in settlement of a dispute between them.

The musical hit of the show, however, is Lee White, assisted by Ferguson and Reynolds singing "I Wish I Had a Girl." It happens in "China." Not alone does Miss White sing the selections sweetly and extremely well, but the fun placed in it by the comedians brought encore after encore along with Miss White's efforts. While speaking of Lee White, it may be said before it is forgotten that some of the burlesque women who think they look good on the stage because décolleté gowns are worn, ought to observe Miss White's idea of costuming. In the several changes (one exception), the neck and bust of the dresses are filled in with a lace effect, giving the young woman a simple girlish appearance, very nice and very wholesome. (That "wholesome" should go in caps; for if there is anything nowadays one likes to see on the stage, it is a woman who looks the part.)

There are but two principal women, Miss White and Lilla Brennan. Miss Brennan is a pretty young miss of agreeable presence, and plays capably, although

she does change one dress while in the bandits' cave, which left open to suspicion where she had accomplished it.

Geo. Perry moved from his act in "one" to Constantinople in evening dress. Mr. Perry is a first-class "straight," though wearing a "Geo. Cohan hat" once which has seen much service. Between Turkey and Egypt a "cooch" dance was expected in either, but Anita did not suggest a "cooch" in the least. Mr. Wiesberg did some fine writing when he worked in these two oriental countries without a "cooch" dance.

While Mr. Ferguson plays a "cissy" well, one can not help but believe that the "cissy" road is not the way for him. Ferguson wears a couple of coats in this piece which are injuring his reputation as a "dresser."

As the Hebrew, Reynolds grows on one, and brings many a laugh. He is natural and funny in the part, with a highly developed knack of restraining himself while still delivering 100 per cent. comedy.

Messrs. Perry, Reynolds and Ferguson are the only principal men. The members of the quartet take part, but outside of Dave Yoder as the bandit chief and judge, the latter a good bit, they have little to do in the pieces.

The Still City Quartet are given their singing opportunity somewhat oddly, and it gives the logical action a whack. As Ferguson and Reynolds are brought into the bandits' camp, after the chase on the sheet, the four bandits step down to the footlights and sing.

They sing well and go through a long repertoire, due to the sensible selection of popular numbers. There's no "Mississippi" in the act. Even the bass has a song which is liked, and a voice to match it. The baritone, or he may have been a low tenor, is possessed of a pleasing voice as well. The act in its entirety made good a mile before one of the largest matinee audiences ever noticed at the Eighth Avenue.

In the act of Perry and White, the couple have a dandy number in "I Want Someone to Call Me Dearie." Besides parodying it, they make an "audience song" of the selection, with some realistic "scrapping" matter besides. Each has a voice, with a knowledge how to place it to the best advantage. Also there is talk and appearance. One of the big features of the show is Miss White's amiability. She is always smiling, not a "set" smile, but naturally, in good humor, and the house falls in.

In the sixteen chorus girls, one almost resembles Eva Tanguay in looks. One gross fault of the piece is a slow opening in the Spanish number at the commencement of the second act. The finale of the first act sung by Mr. Reynolds as a solo is not over strong.

But "The Navigators" as a show, and "Miss New York, Jr." as a burlesque troupe are far up in the lead, both legitimately and amusingly. And the show seems to be drawing business. That's the important point always.

It's a manager's delight to say to a critic, "What you know would make a horse laugh. Why, you 'panned' the life out of my show, but it has broken every record on the wheel, so where do you get off?"

Still it must be nicer to draw business and make money than to "break records." *Simc.*

# BIJOU.

The Bijou in its second vaudeville week is offering a very mild program considering the scale of prices. Seven acts, including the illustrated songs which are worked into the proceedings twice during the running and pictures (at the close only) are given. The audience, a little light on all three floors Tuesday night, seemed to be total strangers to vaudeville. They did not smile when a laugh would ordinarily be expected, and in various places where there was apparently nothing to laugh at, a hearty outbreak followed. They showed a mild interest in everything, but it would be wrong to say they evidenced any amount of appreciation for anything but the pictures and the illustrated songs.

Minnie Hurst, whose name appears three times on the program as a singer of illustrated songs, has any one else heard in this line to date beaten clean off the sheet. In a house where the songs play as an important part as they do at the Bijou, some one who can handle these songs in the proper shape is a big help to the house if not to the program. The men from the publishing establishments usually do the songs more harm than good through their evident lack of interest, poor enunciation and a fine habit of not knowing the lyrics. On her first round Minnie sang three songs, doing exceedingly well with all. The closing number gave the "kids" a chance to get in on a word or two, and they forced the singer to repeat eight or ten times.

Jacob's Dog Circus was the show's feature. The dogs go through the routine in a businesslike manner. Jacob has three or four new tricks that are well done and amusing. The trainer has also changed his style of dress and makes a much better appearance in a neat blue sack coat and light flannel trousers.

Rice Bros. opened the show with a comedy bar act that got along well enough after all the attempts at comedy had been exhausted. The comedy does not pass beyond the make-ups ("Chinaman" and "Rube"). Neither has a good idea of comedy, and the act would do much better were both to work straight. The bar work is very fair. The simpler routine is run through in nice shape, and a few of the more difficult tricks are also turned off.

Vaughner and Patterson, colored, showed the usual singing and dancing specialty. They have nothing new to offer in either line. The pair work hard. The dancing is the best, although it doesn't class with many others. The man attempts a great deal without accomplishing much. His shoes may have had something to do with the dancing; they seem to be all powerful heavy. It may have been the feet, though.

Gertrude Dudley and Co. and Ross and Moore, New Acts. *Dash.*

The "Casey Liners" received a great shock last week. The fellow who wouldn't buy a cellarette sent up a crate of oranges to Mr. Casey's apartments. Shortly afterwards it was learned the crate had fallen off the end of an Adams Express Co.'s cart, and the "sticker" found it.

Hastings & Wilson, a burlesque "strong" act from the west, are in the east.

# HAMMERSTEIN'S.

Princess Rajah, the "cooch" dancer from Huber's and Coney Island, is in her fourth week at Hammerstein's, and billed to hold over for the fifth. Perhaps she will remain there until the roof opens, and then transfer upstairs.

One pretty wise little boy Tuesday evening in commenting upon the extended stay, said: "Well, Willie (William Hammerstein) is either a better showman than anybody around here, or the rest of the bunch are plain lobsters." The facts are that the house filled to its seating capacity downstairs before intermission. Rajah was on second after the intervention for rest.

Rajah is a great "shliverer"; the best who has shown on Broadway or the Bowery, but she is far from reaching her limit at Hammerstein's; Willie won't stand for that.

The headliner this week is Jefferson De Angelis, with his company, in a nonsensical lot of junk, far beneath the dignity De Angelis should maintain as a performer with his reputation. It secures laughs, however, and the audience seemed much pleased at times, although the one "bit" worth while is the song and dance of Ralph Post and Eddie Russell at the opening.

"The Faker" of Charles Kenna in the first part won as much laughter and applause as anything else on the program. Mr. Kenna has drawn a type true to the life, and greatly appreciated by the folks from the country who may be present. He has a new song, "The Smoke Goes Up the Chimney Just the Same," while a couple of others, with the talk and whirling away of imaginary mosquitoes did the trick.

During the pianolo by Melville Ellis (which followed Kenna), Mr. Ellis played on the piano too much and sang too little. His first vocal number, "Good Advice," might be cast away, while other catchy little songs like the one of the girl and her dog would do more for Mr. Ellis.

To a light house at the hour, Hy Greenway (New Acts) opened the show with Foster and Foster "No. 2."

Ray Cox was the first after intermission, a hard spot for a talking "single girl" act. Miss Cox has some new matter on a "Suffragette," but the "baseball" finish got her the most. In another position, and there was plenty of room for her earlier among the mass of men in the show, Miss Cox would have been a clean sweep. Miss Cox wears three costumes, two tailor-mades, and a "gown." She looked "right" all the way.

The Empire City Quartet, with Harry Cooper in his overgrown beard, had new songs, one by Cooper (announced), "Good Luck Mary" catching on. It must be about the fifth of the Cooper "Mary" song series. The Quartet did as well as it could, holding the show until a late hour, when the Charles Ahearn Troupe of Cycling Comedians closed it, making a record through but a few leaving their seats.

There is a great deal of riding and comedy to the act, which runs too long. The company has been reduced to four, and much improved since opening at Henderson's last summer. The finish, a "race," gave a big laughing ending, and for a bicycle act Ahearn stirred something. *Simc.*

"The Naked Truth" will open at the Coliseum, London, in May, booked through the Marinelli office and L. Johns, the Moss-Stoll New York representative.

## FADS AND FOLLIES.

The Murray Hill has a clean, clever, bright burlesque entertainment this week in Charles B. Arnold's "Fads and Follies" Co. It is, perhaps a bit short in its complement of women principals, but a good dancing chorus overcomes this to a certain extent. The choristers are in frequent use and the girl element goes a long way to keep the stage busy.

Between times the proceedings are in capable hands. Snitz Moore, one of the best of the burlesque German dialect comedians, is the party of the first part in the fun of the show, with Irving R. Walton supplementing his comedy in first rate shape. Moore and Walton make their first appearance in the persons of Sam Bernard and Eddie Foy respectively, and retain those characters throughout the two-act piece, except for the olio in which both have specialties.

All the principals are introduced through the "review" scheme except Harry Hills, and even he later essays a Harry Lauder impersonation. That is, he says it is an impersonation, and he does wear Scotch costume and sing a Lauder song, but there the impersonation stops. Hills has a capital voice and the song was acceptable on its merits, so all was well. Otherwise Hills plays "straight" and does it with unusual success. He has almost the only really good voice in the organization. Arthur Williams is a "classy" and is funny or not, accordingly as you regard that character. Williams handles it as well as any other comedian that comes to mind. Johnny Morris and Georgie Morton do a capital dancing turn at the opening of the olio and have light parts in the pieces.

May Walsh, who was cast as Cissy Loftus, was the eminent soubrette, sharing honors with Daisy Melton, who assumed the name if not the charm of Lillian Russell. Each principal has an entrance song. This series of numbers keeps the first part running almost to the finale, and involves several costume changes. One of the prettiest was the Scotch arrangement. Singing is not the strong point of the chorus, partly due to the presence of ten English dancing girls, whose voices are below par, but who contribute all sorts of whirlwind motion to the ensembles with their snappy dancing. Allie Vivian had a subordinate role, and contented herself with wearing a neat frock or two and working smoothly in Moore's olio sketch, "An Ungrateful Son." Heloise Horton, at times in the ranks of the show girls, and at others appearing as a principal, was likewise in Moore's olio offering.

The second part is in two scenes, separated by an interval when Hills and Moore have a funny bit of conversation in "one," resembling in many ways Billy Inman's former sketch. This leads up to the finale of the burlesque, a travesty boxing bout between Walton and Williams. Here is an unhackneyed arrangement, and it held the audience in nicely at the finish of the show. The first part finale is a slight adaptation of the old Amazon march and also got away from the routine schemes.

There is perhaps a bit too much of Moore in the show. He and Walton are almost constantly in evidence during both pieces and both have olio specialties. Walton does not change his make-up through-

out and Moore only once, switching from German to Hebrew for his sketch.

The house liked both men in pieces and olio, but toward the end they had worked themselves out. Walton has a capital line of talk for his vaudeville turn. It is quick, snappy and timed to just the right length. Moore's olio sketch is another of those serious efforts. The sentiment is strained and the character relations most improbable, but the audience accepted it with not a little enthusiasm.

Rush.

## THE FASHION PLATES.

There are eight male and three female principals in the opening piece ("The Three Skins") of "The Fashion Plates." The proportion throws the action out of balance, although it is made necessary through the skit being an adaptation of "The Three Twins."

Since "Three Twins" is a farce so broad it could not well be travestied or burlesqued, the authors, Searl Allen and Jack Burnett, have simply re-written it under the name of "The Three Skins," inserting three "Dutchmen" for the "twins," and adding a Hebrew, Irishman and "coon." They fill the stage with "characters," too many, while the women have small chance, excepting Rose Carlin, who leads, "I'm Strong For You," claimed by the program to be one of the exclusive musical numbers written by L. Frank Miller, the musical director of the show.

The Phillips Sisters (Ida and Martha), who have a character change singing and dancing olio number, are the other two girls with their names programed. In "The King's Hussars" they are at the head of a rather nice march, although the music sounds familiar as it does in all the selections.

The comedy of the skit is repeated often, it resting upon the "mistaken identity" idea worked to death in this instance by repetition in the frequent reappearance of the "twins." The original, which enjoyed a phenomenal run at the Herald Square, was made possible, not through the farcical complications, but in the "numbers" and staging.

Of the "Dutchmen," A. Canfield seems about the best, though at the same time he impresses as a possible better "straight" man. Meyer Harris is the Hebrew, without winning nearly the distinction he does afterwards in a semi-pathetic unprogramed olio sketch, of good idea, light construction and a weak finish. Mike McDonald is the Irishman. Three of the male principals compose "The Three Lyres," a new comedy musical act, who are trying to do too much in the olio, but turning out something different in instruments, music and talk from the usual turn of this kind. It is really a blessing to hear a blackface comedian in a musical act tell "new stuff." With a little trimming down of selections and revision of running order, the trio should have remaining a valuable act in its class.

If the Phillips Sisters were to dance more, sing and "change" less, they would be much better off. The "changes" especially could not pass ordinarily. They are too simple to be so termed. The girls look the best in the final one. All are a matter of underdressing.

The McLallens give a pretty "sight" exhibition of roller skating, with the man performing some of the most difficult tricks upon skates, without attempting

the spectacular, and he makes a big hit by buck and wing dancing upon them.

Kichi Hashimoto, a Jap, does some neat manipulation of a spinning top, and makes a "slide-for-life" from the dome of the theatre which earns him several "curtains." He is a good-looking Jap, and a strong act for a single number. Charles Falke, who owns the show, closes the olio with illustrated songs. Miss Carlin was announced, but did not appear.

The vaudeville division of "The Fashion Plates" is among the best of the season in its lay-out.

"Buying a Harem" is the burlesque, written by Allen and Burnett also.

Mr. Falke may be commended for attempting a musical comedy with a legitimate plot held until its finale as in "The Three Skins," and the first part undoubtedly pleases burlesque. But this is a point which doubtless Mr. Falke has discovered as well as many others, and it covers the question of "musical comedy" in burlesque: A musical comedy without an adequate cast cannot be properly presented.

Sime.

## COLONIAL BELLES.

Campbell & Drew's "Colonial Belles," at the London last week, is as bad a burlesque entertainment as the same firm's "Champagne Girls," which occupied the same house only a week or two ago, was a good one. As an out-and-out "turkey" organization it deserves a prominent place in this season's burlesque aviary.

The investment for costumes and scenery must have been very small. The three costume changes that went to the numbers of the first act (the show is a two act piece with an intervening olio) could not have cost more than one proper outfit. One was a wild west scheme, consisting of blue shirtwaist and "chaps" made out of brown canvas or burlap. It might be worth \$3.98. Two other costumes out of the total of six in the whole show are of about the same value.

The setting for the first act looked like the limit of economy, but the second went it even better, for the same back drop was used, the side settings only being changed.

George W. Bandy is almost the only capable worker in the present cast. He handles several songs nicely, and with Florene Fields scored one of the few hits of the evening in an olio act. During the pieces he was not much in evidence, the centre of the stage being in continued possession of James F. Maher, Irish comedian, and Charles LeRoy, a conventional Dutchman. This pair went through an almost unbroken routine of the oldest imaginable burlesque "bits" stretched out interminably.

Hazel Lucas was the prominent female principal. She sang several numbers acceptably, but did not inject a great deal of ginger into her work, perhaps being discouraged by the atmosphere of gloom that surrounded the proceedings. Miss Fields, the soubrette, also played listlessly. These two, however, did contribute a dress or two that went a little way to brighten up the stage, which, Heaven and the orchestra leader, know, needed brightening sadly.

Billy Betts played a burlesque "bad man." He is built on Taft-like lines and the comedians could have got some humor out of him if they had gone about it

properly. Betts was devoid of comedy himself and merely ambled through his lines and business. Ethel Kherna won a laugh or two, thanks to her grotesque makeup and buffoonery and three or four "straight" men (members of the "Texas Steer" quartet in the olio) came and went at intervals without affecting the dreariness of the offering.

The show had its certain effect, too. Friday night the orchestra floor at the London was less than half full and beginning at 9:45 there was a steady lessening by departures.

The olio was the best part of the show. Bandy and Fields opened this portion. Miss Fields does her subordinate work nicely enough, but it was Bandy's comedy dances that pulled down the applause.

Charles LeRoy passed with a monolog and a parody or two, and the Texas Steer Quartet (Ed. J. Sheehan, Mr. Angelo, C. T. Raymond and James F. Maher) were to the taste of the audience.

De Hollis and Devora closed the olio with a really capital arrangement of comedy juggling. The man, dressed in a clean tramp make-up, is an unusually sure worker and has a well arranged line of comedy. The woman does a few simple tricks and between times acts as assistant.

Rush.

## COLONIAL.

One of the weeks when a high-grade show will get together to give value received has arrived, and at the Colonial the program is giving the very best satisfaction possible. It might happen once a season in a house.

The excellence commences with the lift of the curtain, and never stops, not even during intermission, when Jules Lenzberg pleasingly passes the few moments with Jean Schwartz's dandy "rag," "The White Wash Man."

The first half is made stronger than usually found through Jimmy Lucas ("No. 2"), separated only by a "Jap act" from Stella Mayhew, giving the bill a laughing commencement, started partly by some comedy in the rattling good trick bicycle riding act of Count De Butz and Tossell, in which the music ran second to the riding with the comedy still to be heard from.

"Circumstantial Evidence," a sketch well up in the dramatic class, closed just before intermission, while the variety of the program was clinched by Annette Kellerman closing the show (third week) with her expert "Diabolo" playing, and still more expert diving, the girl with the frank exposé of figure which doesn't shock, having dropped the dancing portion.

Before the closing number Frank Fogerty, with a new song and stories, kept them laughing, continuing the amusement Sam Chip and Mary Marble (New Acts) had created preceding him. Some of Mr. Fogerty's new jokes are as good as his old, and he also let loose a few of the latter. The new song is "I'm a Member of the Midnight Crew" (having a catchy little chorus, in use for the final encore), while a recitation "Gee, but It's Great to Live and Learn" did its part towards giving Mr. Fogerty's offering rather a wide scope as it is arranged at present. The laughs were continuous for him, and the applause prolonged.

Opening after the intermission La Petite Adelaide, with four young women, pre-

sented a singing and dancing number, aimed for the popular taste, with Adelaide doing little toe work, but dancing flat-footed considerably and singing along with the assistants. The setting is a "commercial advertising board" with genuine advertisements on it, although it might be kept up to date by painting the name of the theatre appeared in each week instead of having "Fifth Avenue" permanently. It isn't artistic, either, for a "brick" advertising board to be situated in a woodland, with trees above and a street drop for the perspective, but Adelaide did rather well in fast company.

The Japs are the Kitamuras. The "Risley" work, at the finish is its strongest asset, and also about the only thing somewhat different from the other Jap numbers. Fred Brant to the contrary notwithstanding. Mr. Brant is a sort of godfather to all Jap acts over here (after Mr. Kitamura), and when it is said the Kitamuras keep in the pace set by the foreign "Risley" numbers who give attention to that work only, he should be pleased sufficiently. If he wishes to improve the appearance of the act, Mr. Brant could place a decorated Jap border to reach a decorated Jap ceiling, which would enclose a Jap act with all Jap draperies. As it is, the very ornamental drapery at the rear is abruptly cut off by the wings of either gold or green. The youngsters of the troupe are growing fast, but it still ranks in the lead, with some good perch balancing to hold up the early portion.

The character impersonations of Miss Mayhew with a "coon" finishing song carried her through nicely, even with herself "kidding" her size and Billee Taylor singing from the pit while Miss Mayhew changed costume. Jimmy Lucas was a ponderous hit after the opening act with imitations of Geo. Cohan, Eddie Leonard, Harry Lauder, Eva Tanguay, Jack Lorimer, an Italian, Scotchman, Dutchman, and a girl and boy combined singing a song, the difference brought to the attention of the audience by voice and hats.

Mr. Lucas sings "I've Got to Please the People" for the first four unannounced impersonations, and he is taking no chances while placing a surplus of effeminacy in his act. The Tanguay should go out immediately; also the "Dutch." Lucas, who is young and seemingly very capable, ought to frame up a much shorter act, which would land him higher on any program than he is this week.

"Circumstantial Evidence" is a forceful dramatic sketch, the comedy as skillfully blended in as the piece has been written, although it depends upon how one accepts the acting of Robt. B. Kegerrels (as the murderer who is sitting upon the jury judging the person charged with his crime) whether the piece grips as it should.

Sime.

#### COMPILING HISTORY.

Lawyer William Grossman is compiling a complete history of all Sunday laws and legislation relating to theatrical regulation in this State, and will use it in court at the first opportunity in the hope of clearing up a badly tangled situation and the mass of misapprehension that prevails on the subject.

Jessie Couthoui sailed for England last week.

#### AMERICAN.

Ed. Blondell and Co. added to what they already had, made a whole lot more, at the American this week; enough more to keep the show running until 11:40 Monday evening. The pictures took another ten minutes. At that the bill moved along nicely, despite the fact that several of the turns had been cut down materially. The Quaker City Four were 'way down to twelve minutes, giving the whole turn in "one." The best of their offering was the nonsense of the blackface comedian, whose imitation of the colored preacher was a splendid applause-getter, although they were on very early (No. 2).

Mlle. Olive opened the show with a simple routine of juggling. The work is unpretentious, but the woman keeps in motion all the time and gives an effect of speed which balances the lack of striking feats.

May Duryea and Co. contributed quite the wildest and most unconvincing farcical sketch imaginable, called "The Imposter." Edmund Day wrote it, the program says. The whole business is gauged to 14-year-old intelligence and sense of humor.

The real mystery of Incognito? is the hidden reason for trying to surround a rather engaging, buxom young person with a disguise. If she can sing, by all means let her sing, but why complicate an ordinary soloist's effort with so cheap a trick? Miss Incognito strongly suggests one of the hotel bills of fare where corned beef and cabbage masquerades under an eight-syllable line of pied type, and is for that reason much favored by the visiting epicure from Central Pennsylvania.

Smirl and Kessner did very well with their established specialty. They drew the first substantial applause of the evening, it being then about 9 o'clock. May Tully followed with a first rate reception and in the next place "The Georgia Campers" invoked a noisy demonstration from upstairs, thanks to the dancing riot at the finish. The show was running in prime shape at this point, but Ezra Kendall put a momentary halt to it.

The situation called for a strong comedy number to pick up the pace again and Ed. Blondell and Co., just fitted in. Blondell has switched his finish about a little, replacing the clowning with the plates with a trick musket that turns out to be an umbrella. It is an improvement. The business has to do with an incident earlier in the sketch and, referring back to an earlier passage, the company is ready made and holds the story more closely together.

Delmore and Lee were moved three numbers down the bill. Their routine of ladder feats is capitally arranged. There is none of the dead posing or "stalling" that too frequently takes up time in a turn of the sort. Everything they do is made to count. The lighter of the pair is a splendidly built gymnast and both men work with the perfection of grace.

Emma Carus opened poorly. Icicles were forming after the first song but a charming caricature of Lauder in the second song melted them in a wink and established the robust Emma in the audience's favor. She sang five numbers in all, the final one an encore that could not be denied.

The others were La Belle Clark, equestrienne and Harding and Ah Sid. Rush.

## VARIETY ARTISTS' ROUTES

### FOR WEEK FEB. 15

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 14 to FEB. 21, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

- A
- Abbott, Arthur, Majestic, Ashland, Ky.; 22, Hippo., Lexington, Ky.
- Abdallah Bros., Three, 1235 Golden Gate, Frisco.
- Adams, Mabelle, Shea's, Buffalo.
- Addison & Livingston, R. F. D. No. 3, Tampa, Fla.
- Ader Trio, 2238 N. 3d, Phila.
- Adelyn, Box 249, Champaign, Ill.
- Adler, Jeanette & Picks, Wash., Spokane, Wash.
- Adler & Flo, Orpheum, Kansas City.
- Ahearns, The, 290 Colo. Ave., Chicago.
- Ahearns, Chas., Troupe, Pol's, Waterbury.
- Albani, 1416 Broadway, N. Y. C.
- Alberl, Giulia, Scribner's Big Show, B. R.
- Albense & La Brant, 212 E. 25th, N. Y.
- Alburtus & Millar, Empire, Coventry, Eng.; 22, Empire, Nottingham, Eng.
- Alexandra & Bertie, 41 Acree Lane, London, Eng.
- Alexis & Schall, 327 E. 25th, N. Y.
- Anderson, Madge, Lyric, Newark.
- Allen, Chas. H., 481 S. Morgan, Chicago.
- Allen, A. D., Co., 74 Pleasant, Montclair, N. J.
- Allen, Violet & Co., 22 E. 14th, N. Y.
- Allen, Leon & Bertie, Arcade, Minot, N. D.
- Allen & Francis, 511 Shotwell, San Francisco.
- All, George, Feb., Drury Lane, London, Eng.
- Allison, Mr. & Mrs., Orpheum, Kansas City.
- Alpha Trio, Family, Minneapolis.
- Alpine Troupe, Auditorium, Detroit.
- Alrona, Zoller, Trio, Mardi Gras Beauties, B. R.
- Alvano & Co., West Middletown, O.
- Amaretta, Jersey, Liles, B. R.
- Alvin & Hendrix, Al. G. Field's Minstrels.
- American Dancers, Anderson, Louisville.
- American Trio, 56 Penn Ave., Newark, N. J.
- Angell Sisters, 712 W. New York, Indianapolis.
- Anderson & Golnes, Cook's, Rochester; 22, Kelth's, Phila.
- Apollo Bros., 349 W. 4th, N. Y.
- Archer, Bob, Jolly Girls Co., B. R.
- Ardo & Eddy, 500 E. 84th, N. Y.
- Arizona Troupe, 351 E. 18th, N. Y.
- Arlington Four, Pol's, Wilkes Barre; 22, Kelth's, Phila.
- Armstrong & Verne, Union Hotel, Chicago.
- Armstrong, Geo., 920 St. James, hldg., N. Y.
- Arnold & Felix, Jamaica, L. I.
- Arthur, May, Champagne Girls, B. R.
- Arville, Dorothy, Roosevelt Court, 35th, N. Y.
- Astaires, The, Orpheum, Oakland.
- Auberts, Les, 14 Frobel Str. 111, Hamburg, Ger.
- Auburns, Three, 335 Beacon, Somerville, Mass.
- Auers, The, 37 Heygate, South End-on-Sea, Eng.
- Auger, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, England.
- Austins, The, 10 Bakers Lane, Rockville, Conn.
- Austins, Tossing, Hippo., Greenock, Eng.; 22, Gayety, Dundee, Eng.
- Avery, W. E., 5006 Forestville, Chicago.
- Ayers, Howard, 2411 So. Adler, Phila.
- Azards, The, 229 W. 38th, N. Y.
- B
- Bader, La Velle Trio, 383 N. Christians, Chicago.
- Banyan, Alfred, Bijou, Iowa City, Ia.
- Baraban Russian Troupe, 109 E. 116th, N. Y.
- Bachman, Marie, Grand, Los Angeles, Indef.
- Baernstein, Harry, Bijou, Racine, Wis., Indef.
- Barber & Palmer, Comet, Creston, Ia.
- Bargalla, A. J., Gus Edwards' School Days Co.
- Barrett & Belle, New Century Girls, B. R.
- Barry & Wolford, Trent, Trenton; 22, Chase's, Wash.
- Barnes & Conway, City Sports, B. R.
- Barron, Rube, 20 E. 88th, N. Y.
- Barrett Sisters, 1904 N. 51st, Phila.
- Barrett, Marjorie, Grand, Sacramento.
- Barnes, T. Roy, & Beale Crawford, Pol's, Hartford; 22, Auditorium, Lynn.
- Barton, Harry, Needles, Cal.
- Barto & McCue, Sam T. Jack's Gaiety Girls, B. R.
- Batro & McCue, 819 North Second, Reading.
- Baxter & La Conda, 1510 Carson, Pittsburgh.
- Beam, Will, 1553 Broadway, N. Y.
- Beam, Wm. C., 150 Oxford, London, Eng.
- Be Anco, The, 8442 Charlton, Chicago.
- Beauvais, Maridor, & Co., 274 Indiana, Chicago.
- Bedell, Walter, & Co., Empire, San Francisco.
- Becher & Maye, Winner, Allegheny, Pa.
- Beeson, Lulu, Keith's, Cleveland; 22, Olympic, Chicago.
- Belmont, Musical, 340 E. 87th, N. Y.
- Bell Boys Trio, New York Stars, B. R.
- Bellmonte, Harry & Pearl, 20 W. Missouri Ave., Kansas City.
- Bergere, Valerie, G. O. H., Pittsburgh.
- Bernhard & Siefert, Princess, Columbus, O.
- Bernice & Howard, 3007 Calumet, Chicago.
- Bernier & Stella, 22, Orpheum, Harrisburg, Pa.
- Berol, William, c. H. Lehman, 100 Johnson, Union Course, Boro Queens, N. Y.
- Beyer, Ben, & Bro., Hathaway's, Malden; 22, Colonial, Lawrence, Mass.
- Beard, Billy, 1401 Dayton, Savannah, Ga.
- Beattie, Bob, Little Nemo Co., Indef.
- Beard, Musical, 33 Springfield, Newark.
- Bell & Richards, 211 E. 14th, N. Y.
- Bell, Arthur H., Happy Hour, Deposit, N. Y.
- Bellclair Bros., Bennett's, Montreal; 22, Bennett's, Ottawa.
- Bertina & Brockway, 311 Third, N. Y.
- Biff & Bang, Pantages', Billingham, Wash.
- Big City Quartet, G. O. H., Syracuse; 22, Orpheum, Yonkers.
- Black Patti Troubadors, San Francisco, Cal.
- Binney & Wolf, 257 W. 44th, N. Y.
- Bijou Comedy Trio, Orpheum, Zanesville, O.
- Bingham, 335 Beacon, Somerville, Mass.
- Black & White Trio, 468 Columbus, N. Y.
- Blamphin & Behr, Family, Hagerstown, Md.
- Blanchard, Cliff, Royal Slave Co.
- Blockson & Burns, 22, Walker, Los Angeles.
- Bloom, Harry, Golden Crook Co., B. R.
- Blondell, Mysterious, & Co., 25 Second St., N. Y.
- Blondell, Ed. & Co., K. & P.'s 125th St.; 22, Keeney's, Brooklyn.
- Blum, Bomm, Errr, Orpheum, Harrisburg; 22, Empire, Hoboken.
- Bimbo, The, G. O. H., Grand Rapids; 22, Bijou, Benton Harbor, Mich.
- Binney & Chapman, Gem, Tampa, Fla., Indef.
- Borella, Arthur, Star, Wilkensburg, Pa.
- Booth-Gordon Trio, Wigwam, San Francisco.
- Boothblack Quartet, Colonial, Lawrence; 22, Hathaway, New Bedford.
- Boland, J. W., Irwin's Majestics, B. R.
- Bonner, Cherry, & Brizley Girls, Rialto Rounders, B. R.
- Borden, Zeno, & Haydn Bros. Vaudeville, Wichita, Kas.
- Boulden & Quinn, Empire, Colorado Springs, Col.
- Boutin & Tison, North Adams, Mass.
- Bowers & Bowers, 2 Oliver Pl., Everett, Mass.
- Bowers, Walters & Crooker, Orpheum, Portland, Ore.
- Bowery Comedy Quartet, Runaway Girls, B. R.
- Bowen, Bros., 1553 B'way, N. Y.

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### The Chas. K. Harris Courier

MR. CHAS. K. HARRIS,  
81 West 31st St., N. Y.

My Dear Mr. Harris: Just these few lines to inform you that I am singing your great song, "NOBODY KNOWS, NOBODY CARES," at the Bijou Theatre, Brooklyn, this week, illustrated, and I want to thank you for the beautiful slides that you issued for this song. You know this house was formerly Hyde & Behman's Theatre, and it has played the greatest acts that vaudeville has ever known and is the home of illustrated songs. The few words that I write you can hardly tell you the outburst of applause that greets the conclusion of your song.

This is the most beautiful ballad that I have ever sung and it is a pleasure to thank you for writing such as this. We singers get very few good ballads nowadays, and I really believe that "NOBODY KNOWS, NOBODY CARES" will be the biggest hit that you have ever written, not excepting your famous "AFTER THE BALL."

Thanking you again for the good song,

Sincerely yours,

MINNIE HURST,

Bijou Theatre, Brooklyn, N. Y.

CHAS. K. HARRIS,

81 WEST 31ST ST., NEW YORK.

MEYER COHEN, Manager,  
Chicago, Grand Opera House Bldg.

Boys, Jack, 1553 B'way, N. Y.  
Boys, Two, 1200 So. Decatur, Montgomery, Ala.  
Boys in Blue, G. O. H., Pittsburgh; 22, K. & P.'s  
5th Ave, N. Y.  
Bradley & Derrick, Pol's, Springfield.  
Brady & Mahoney, Irving's Big Show, B. B.  
Bradford, The, 230 W. 41st, N. Y.  
Breakway, Barlowa, 201 E. 14th, N. Y.  
Breen, Harry, Orpheum, Harrisburg; 22, Orpheum, Reading.  
Brenon, Herbert & Downing Helen, Star, Chicago.  
Brigham, Anna R., 28 Exchange, Binghamton.  
Brinkley, The, 30th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., indef.  
Brittous, The, Auditorium, Lynn.  
Broad, Billy, 14th St., N. Y. C.  
Brooks & Denton, 670 6th, N. Y.  
Brown & Sheffall, 349 W. 59, N. Y.  
Browning, Flora, & Co., Star, Seattle.  
Bruce, The, Bijou, Kankakee, Ill.  
Bruno, Kramer Trio, Majestic, Dallas.  
Brunettes, Cycling, 231 Cross, Lowell, Mass.  
Burke, John P., Percia Garden, Memphis, Tenn.  
Burke, John & Mae, Majestic, Ft. Worth; 22, Majestic, Dallas.  
Buckley, John, Pan Handle Pete Co.  
Buhler, O. H., 1363 Putnam, Brooklyn, N. Y.  
Burgess, Harvey J., 627 Trenton, Wilkinsburg, Pa., Pittsburgh.  
Burns & Emerson, 1 Place Boileud, Paris.  
Burns, Eddie, Clara Turner Stock Co., indef.  
Burt, Glen, City Sports, B. B.  
Burt, Laura, & Co., Keith's, Portland.  
Burton & Burton, Al Reeves, B. B.  
Burton, Hughes & Burton, 532 Stanton, Niles, O.  
Bush & Peyer, 1354 55th St., Brooklyn, N. Y.  
Buster Brown & Tige, Shea's, Buffalo; 22, Shea's, Toronto.  
Butler & Bassett, 129 W. 90th, N. Y.  
Burton, Chas., Crystal, Menasha, Wis., indef.  
Byers & Herman, 3649 Paxton Rd., Cincinnati.  
Byrne Golson Players, Majestic, Houston.  
Byrne Bros. & 8 Bells, Armory, Binghamton; 22, Grand, Syracuse.  
Byrne, John H., Georgetown, N. C.; 22, Wilmington, N. C.  
Byron & Langdon, Orpheum, Oakland.

O

Cabill, William, Empire, Hoboken; 22, Empire, Paterson.  
Cain Sisters, Empire, Youngstown, O., indef.  
Callan & Smith, Grand, Tacoma, Wash.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbell & Brady, Hastings' Big Show, B. B.  
Carbrey Bros., G. O. H., Pittsburgh; 22, Keith's, Cleveland.  
Carillo, Leo, care of Variety, N. Y.  
Carraya, The, 19, Perry, Pittsburgh.  
Carle, Hilda & Co., Bine Ribbons, B. B.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carlos, Chas., Ponies, 104, W. 40th, N. Y.  
Carlsles, The, 308 W. 43d, N. Y.  
Carol Sisters, Serenaders, B. B.  
Carroll & Cooke, Grand, Tacoma, Wash.  
Carter, Chas. J., Milton, Queens, Sydney, Aus.  
Carter, Lillian, Irwin's Majestic, B. B.  
Carter & Bluford, Grand, Indianapolis.  
Carters, The, 94 9th St., La Salle, Ill.  
Carey & Stampe, 62 Court, Brooklyn, N. Y.  
Castellane & Bro., Majestic, Des Moines.  
Ceballos, Helario & Rosal, 779 State, Bridgeport.  
Celast, 74 Grove Road, Clapham Park, London.  
Chalk Line Co., Greenpoint, Brooklyn.  
Chadwick Trio, Orpheum, Los Angeles.  
Chambers, The, 1351 43d, Borough Pk., Brooklyn.  
Chase, J. Percy, Bijou, Oshkosh, Wis., indef.  
Chatham, Jim, Irwin's Majestic, B. B.

Chapman Sisters, Avenue Girls, B. B.  
Cherie, Doris, Follies of the Day, B. B.  
Chevalier, Louis, & Co., 1553 B'way, N. Y.  
Chick & Chickists, Miner's Americana, B. B.  
Chinko, Orpheum, Sioux City.  
Chinquilla & Newell, Orpheum, Troy, O.  
Christy, Wayne G., 207 W. 43d, N. Y.  
Church City Four, Strolling Players, B. B.  
Claire, Ida, 'Armory, Binghamton.  
Claudius & Scarlet, Orpheum, Salt Lake.  
Clark & Turner, 146 W. 64th, N. Y.  
Clark, Clever, Empire, Edmonston, Can.  
Clayton & Drew, Majestic, Jackson, Mich.; 22, Majestic, Ann Arbo, Mich.  
Clermontas, The, 129 W. 27th, N. Y.  
Clifford & Aimes, 2508 North Gray, Louisville, Ky.  
Clifford & Burke, Colonial, Lawrence; 22, Temple, Detroit.  
Clipper Comedy Quartet, Bijou, Battle Creek; 22, Bijou, Jackson, Mich.  
Cogan & Bancroft, 1553 Broadway, N. Y.  
Coggswells, Three, Touring Mexico, '08-'09.  
Cohen, Tillie, Star & Garter, Chicago.  
Cole, Will, 15 4th, Brooklyn, N. Y.  
Cole & Clemons, Saymore Hotel, Phila.  
Coleman, Billy, & Wm. Lamont, Hippo, Bink, Birmingham, Ala., indef.  
Colonial Quartet, 1862 Page, San Francisco.  
Colonial Septet, Empire, Sunderland, Eng.  
Columbia Musical Trio, De Rue Bros., Minstrels.  
Columbiana, Five, 138 Midland, Floddy, O.  
Comrades, Four, 834 Trinity, N. Y. C.  
Conley, Anna & Edie, Shea's, Toronto.  
Conn, Downey & Willard, 454 Wabash, Detroit.  
Copper, John W., 119 Wyckoff, Brooklyn, N. Y.  
Connelly & Webb, Orpheum, Seattle.  
Conroy, Le Maire & Co., Hammerstein's, N. Y.; 22, Pol's, Hartford.  
Conway & Leland, Hippo, Poplar, Eng.  
Cook, Frank, Austin & Stone's, Boston, indef.  
Cook, Joe, & Bro., Cincinnati, O.  
Cook & Madison, Casco, N. Y., indef.  
Cooper, Harry L., Williams' Imperials, B. B.  
Coosar, Mr. & Mrs. John, 306 W. 121st, N. Y.  
Country Club, Hammerstein's, N. Y.; 22, K. & P.'s 125th St., N. Y.  
Courtney & Dunn, 232 E. 18th, N. Y.  
Cowper, Jimmie, 86 Carroll, Binghamton.  
Crawford & Manning, 115 Lawrence, Brooklyn.  
Crawford, Pat, El Henry Minstrels.  
Craigs, Musical, 285 E. 100th, N. Y.  
Crences, De Witt, 638 Church, Ann Arbor, Mich.  
Crane, Mr. & Mrs. Gardner, Bennett's, Ottawa; 22, Bennett's, Hamilton.  
Crane-Finlay Co., Orpheum, Canton, O.; 22, Sun, Springfield.  
Cree & Co., 1404 Borie, Phila.  
Cressy & Dayne, Empire, Hoboken; 22, Empire, Paterson.  
Crollius, Dick, & Co., Orpheum, San Francisco.  
Cummins & Merley, Unique, Los Angeles, indef.  
Cunningham & Marion, Hathaway's, New Bedford; 22, Hathaway's, Lowell.  
Cuthis, Sam J., & Co., Orpheum, Scranton; 22, Pol's, Wilkes-Barre.  
Carnson Sisters, Bouffes-Bodolais, Bordeaux, France.  
Cutty's, Musical, Pol's, Springfield; 22, Pol's, Worcester.

D

Dainty Four, Orpheum, Brooklyn.  
D'Alviti, Rocky Polut, R. I., indef.  
D'Arville Sisters, "Ma's New Husband" Co.  
Dahduh's Saad Arabs, Majestic, Ann Arbor, Mich.; 22, Bijou, Ann Arbor, Mich.  
Daly & O'Brien, 418 Strand, London, Eng.  
Daly's Country Choir, Grand, Portland, Ore.  
Dare, Harry, 825 E. 14th, N. Y.  
Darrow, Stuart, Mr. & Mrs., Empire, Hoboken; 22, Empire, Paterson.  
Darnley, Grace, Lagos House, Fairfield Rd., Victoria, B. C.  
Daveport, Bro. & Emily Francis, Bijou, Brooklyn.  
Davis, Edwards, Green Room Club, N. Y.  
Davis, Floyd, Temple, Boulder, Col., indef.  
Davis Bros., El Henry Minstrels.  
Dawson & Whitfield, 346 E. 58th, N. Y.  
Day, Carita, Mozart Circuit, indef.  
Deas & Deas, 253 W. 30th, N. Y.  
Deaton, Chas. W., Proctor's, Troy; 22, Proctor's, Albany.  
Deaves, Harry & Co., Bergen Beach, Brooklyn, N. Y.  
Dell & Miller, Hippodrome, Buffalo, indef.  
De Cortet & Rego, Empire, Butte.  
De Crotesau, Wm. E., Empire, San Francisco.  
De Faye Sisters, Orpheum, Butte.  
De Fur & Bates, 2319 Bellfontain, Indianapolis.  
De Hollis & Valora, Colonial, Belles, B. B.  
De Lacey, Florence, & Bro., Main St., Peoria, Ill.  
De Velde & Zelds, 115 E. 14th, N. Y.  
De Veaux, Wells G., Crystal, Denver, indef.  
De Witt, Eugene, & Co., Rochester.  
Delmar & Delmar, Bell Circus, Mexico, indef.  
Delmore & Darrell, 1515 9th Ave., E. Oakland.  
Delmore, Misses, 418 W. Adams, Chicago.  
Delmore & Oueda, Unique, Minneapolis.  
Delno Troupe, Majestic, Galveston.  
Delton, Al H., 538 19th, Milwaukee.  
Deltons, Three, 261 W. 38th, N. Y.  
Demacos, The, 113 North 9th, Phila.  
Deming, Joe, Bell, Oakland, Cal.  
Desmond Sisters, 605 Milton, San Diego, Cal.  
Demonia & Belle, Orpheum, Oil City, Pa.; 22, Orpheum, Franklin, Pa.  
Decker, Rose, Behman Show, B. B.  
Deonso Bros., Mar., Hippo, London, Eng.

Derenda & Green, 287 Stark, Portland, Ore.  
Desmond Trio, 246 E. 21st, N. Y.  
De Vero & Greenwood, 9 Maple Park, Newton Centre, Mass.  
De Verne, Theima, & Co., 4572 Yates, Denver.  
Devlin & Ellwood, Majestic, Birmingham; 22, Majestic, Little Rock.  
De Young, Tom, 105 E. 113th, N. Y.  
Diamond Jim, Kentucky Belles, B. B.  
Dickinson, Rube, Orpheum, Lima, O.; 22, Star, Muncie, Ind.  
Diercke Bros., Crystal, Milwaukee.  
Dilla & Templeton, R. F. D. No. 5, Columbus, O.  
Dixie, Harris & Francis, 243 Jefferson, Decatur, Ill.  
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.  
Dobson, Chas., Hotel Knickerbocker, N. Y.  
Donnelly & Rottal, New York Stars, B. B.  
Doherty & Harlowe, 296 Broad, Brooklyn, N. Y.  
Donigan, John, 2538 Cedar, Phila.  
Donovan & Mackin, Palace, Shreveport, La.  
Dorsch & Russell, 604 So. Belmont, Newark, N. J.  
Dotson, Howard, 1533 B'way, N. Y.  
Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
Dove & Lee, Imperial, B. B.  
Dow & Dow, 1921 South 4th, Phila.  
Dragoons, Black, 129 W. 27th, N. Y.  
Drew, Dorothy, 16 St. Martins St., London, Eng.  
Drew, Lowell B., 4229 Pechin, Roxborough, Phila.  
Du Ball Bros., Keith's, Providence; 15, G. O. H., Wheeling, W. Va.  
Du Ball Bros., G. O. H., Wheeling, W. Va.; 22, G. O. H., Pittsburgh.  
Duffy, Dan J., Lincoln Apts., Atlantic City.  
Dunbars, Casting, Orpheum, Butte.  
Duncan, A. O., Orpheum, Omaha.  
Duncan & Hoffman, Cirita, Denver.  
Dunham, Jack, City Sports, B. B.  
Dunne Troupe, 418 Strand, London, W. C., Eng.  
Dunn, Harvey, De Rue Bros., Minstrels.  
Dupille, Ernest A., Bijou, Huntington, W. Va.; 22, Orpheum, Chillicothe, O.  
Dupres, Fred, Majestic, Little Rock; 22, Majestic, Ft. Worth.

E

Earle, Chick, 501 North Capt., Indianapolis.  
Earle, Chas. Henry, Proctor's, Bijou, Newark, N. J., indef.  
Early & Late, Century Girls, B. B.  
Eckert & Berg, Orpheum, Easton, Pa.; 22, Armory, Binghamton.  
Eckhoff & Gordon, Bijou, Decatur, Ill.  
Edinger Sisters, R. F. D. No. 1, Trenton, N. J.  
Edmonds, Joe, Sullivan & Conside Circuit, indef.  
Edwards, Fred R., Buckien Hotel, Elkhart, Ind.  
Edwards, Geo., 3505 Fleming Ave., Allegheny, Hoboken.  
Edith, Rose, 345 W. 23d, N. Y.  
El Barto Family, 2531 North Hollywood, Phila.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburgh, indef.  
Elliott's, The, O. H., S. S., Pittsburgh, indef.  
Ely, J. Frank, Proctor's, Albany, 22, Empire, Hoboken.  
Emerald, Connie, 41 Holland Rd., Brixton, London.  
Emerson & Baldwin, 50 Rupert, Coventry, Eng.  
Emmett, Hugh J., & Co., Bennett's, Montreal.  
Emmett & Lower, 2433 Turner, Phila.  
Emmett, Gracie, & Co., Majestic, Chicago.  
Empire Comedy Four, Pol's, Bridgeport; 22, Pol's, Springfield.  
Engel, Lew, 223a Chaucery, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.  
Englemare, 232 Flint, Rochester.  
Esmeralda Sisters, Feb., Olympic, Kief, Russia.  
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.  
Evans, Emmita & Evans, Alpha, Erie, Pa.; 22, Grand, Cleveland.  
Everett, Sophie, & Co., cor. South & Henry, Jamaica, L. I.

F

Fadettes of Boston, Majestic, Chicago.  
Fairchild, Mr. & Mrs. F., Family, Billings, Mont.  
Fantas, Two, Van Buren Hotel, Chicago.  
Fantas, Three, Pantages', Tacoma, Wash.  
Farlandaux, Camille, Rice & Barton's Gaiety, B. B.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell-Baylor Co., Orpheum, San Francisco.  
Fanez Bros., 242 W. 43d, N. Y.  
Fay, Anna Eve, Melrose Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.  
Faye, Elsie, & Miller & Weston, 20, Orpheum, Butte.  
Faye, Kitty, & Co., Star, Tarentum, Pa.; 22, Orpheum, Oil City.

G

Gabriel's Kid, Pantages', VanConver, B. C.  
Gaffney Girls, 494 West Madison, Chicago.  
Gainsboro Girl, Empire, Paterson; 22, Bennett's, Ottawa.  
Gale, Ernie, 169 Eastern, Toronto.

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THEATRICAL LAWYER  
140 Nassau St., New York.

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Week Feb. 15th

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Galletti's Monkeys, Alhambra, Paris, France.  
Gardou & Sommers, 140 W. 42d, N. Y.  
Gardner & Lawson, Box 720, Birmingham, Ala.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardner, Three, Children, 1958 W. 10th, Phila.

## BILLY GASTON

AND

## ETHEL GREEN

Feb. 8-14, Orpheum, Butte.

Galvin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Craft, 244 W. 10th, N. Y.  
Genaro Band, Columbia, Cincinnati; 22, Anderson, Louisville.  
Gibson, Fay, Standard, Davenport, Ia., indef.  
Gath, Carl & Emma, Savoy, Fall River, indef.  
Gill & Acker, 501 Springfield, Newark.  
Gilmore, Mildred, City Sports, B. R.

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AND

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Times Square Hotel, New York.

Girdler's Dogs, 1558 B'way, N. Y.  
Gillroy, Haynes & Montgomery, Orpheum, Reading; 22, Poll's, Scranton.  
Glose, Augusta, Orpheum, New Orleans.  
Godfrey & Henderson, 1558 B'way, N. Y.  
Glover, Edna May, Gay Musician Co.  
Goodale, Geo. C., Star, Toremum, Pa.; 22, Orpheum, Oil City, Pa.  
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.  
Golden & Hughes, Milford, Mass.  
Goldman, Louis, 802 E. 18th, N. Y.  
Goldie, Babe, 118 Prince, Newark, N. J.  
Goldman, Abe, New Century Girls Co., B. R.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Marx, Orpheum, Sioux City.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gould & Rich, 326 Smith, Providence.  
Goodman, Musical, 8 Matthews, Binghamton.  
Gossans, Bobby, Family, Warren, Pa.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Graces, The, 287 W. 88th, N. Y.  
Graham, R. A., Dime, Walla Walla, Wash., indef.  
Grant, Bert & Bertha, Keith's, Portland; 22, Auditorium, Lynn.  
Grant, Sydney, 299 W. 261st, N. Y.  
Graham, Geo. W., Scenic, Providence, indef.  
Grannon, Ila, Cook's, Rochester.  
Gray & Graham, Orpheum, Spokane, Wash.  
Gray & Van Lieu, 2 Kentucky Ave., Indianapolis.  
Green & Weathers, 28 Garden, Boston.  
Griffin, Babe, Thompson, B. R.  
Griffith Hypnotic Co., Owensboro, Ky.; 22, Evansville, Ind.  
Grism & Satchell, Empire, Edmonson, Can.; 22, Empire, Kollspell, Can.  
Grossman, Al, 532 North St., Rochester.  
Gruet & Gruet, William, B. R.  
Guerin, Louis, Metropolitan Hotel, Brooklyn, Mass.  
Guld, Martin J., 160 Boerum, Brooklyn.

H

Hadji, Great Falls, Montana.  
Haggarty & Le Clair, 129 17th St., Detroit.  
Hailley & Curley, National, San Francisco.  
Hale, Lillian, & Co., 2010 N. Marine, Phila.  
Hale & Hart, 5 Pond, Pittsfield, Mass.  
Haley & McKenna, Ducklings, B. R.  
Hallman & Collins, Wash. Society Girls, B. R.  
Hamlin & Noyes, 1614 1st, Nat'l Bank Bldg., Chicago.  
Hamlin, Hugo, William Tell House, Boston.  
Handler, Louis, Orpheum, Salt Lake.  
Hansone, Virginian, Pittsburg, Va.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Hardman, Joe A., Majestic, Denver.  
Harland & Rollinson, 10 Repton, Manchester, Eng.  
Harris, Harry I., 2252 Walnut, Chicago.  
Harris, Sam, Vogel's Minstrels.  
Harrington, Giles W., 624 Acklin, Toledo.  
Harrison, Al, Follies of the Day Co., B. R.  
Harmonious Four, Gem, St. Louis, indef.  
Harvey, W. N., & Co., Lyric, Newark, N. J.  
Hastings & Wilkin, 16 Dearborn, Chicago.  
Hatches, The, 304 W. 38th, N. Y.  
Hawkins, Jack, 12 Portland, Cambridge, Mass.  
Hawley, E. F., & Co., 55 11th, Detroit.  
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.  
Hays Uncycline, 439 W. 6th, Cincinnati, O.  
Hays, Ed & Clarence, North Ave., Chicago.  
Hayter & Janet, Unique, Regina, Can.; 22, Bijou, Moore Jaw, Can.  
Hayman & Franklin, St. Kilda Hotel, N. Y.  
Hazard, Lynne & Bonnie, 251 E. 31, Chicago.  
Healy, Jeff & La Vern, Rice & Barton, B. R.  
Hearn & Butler, Keith's, Phila.  
Heaton, Billy, Charleroi, Pa., indef.  
Heim Children, Orpheum, Harrisburg; 22, Colonial, Norfolk, Va.  
Hebard, Myrtle, Ma's New Husband Co., indef.  
Helston, Whally & Lottie, 1908 Columbia, Phila.  
Henry & Young, 22, Crystal, Denver.  
Henry, Jack, 41 Lisle, Leicester Sq., London.  
Henry & Lisle, Merry Maidens, B. R.  
Herbert & Brown, Fields' Minstrels.  
Herbert, Bert, Hart's Bathing Girls Co., indef.  
Herbert Bros., 235 E. 24th, N. Y.  
Herbert & Vance, 1345 John Cincinnati.

Herrman, The Great, 108 Rue Folle, Mericourt, Paris.  
Herrmann, Adelaide, Gilsey House, N. Y.  
Hibbert & Warren, 20, Orpheum, Portland, Ore.  
Hickman Bros. & Co., Poll's, Hartford; 22, Poll's, New Haven.  
Hickman, Willis & Co., Phillips, Richmond, Ind.  
Hill, Cherry & Hill, Keith's, Cleveland; 22, Shubert's, Utica.  
Hill & Whitaker, Poll's, Wilkes-Barre; 22, Alhambra, N. Y.  
Hill, Ann, Vanity Fair, B. R.  
Holman, Harry, Scenic Temple, E. Boston.  
Hilton Throupe, City Sports, B. R.  
Hillyers, Thrice, Orpheum, Pensacola, Fla.  
Hines & Remington, Rudolph & Audolph Co.  
Hoffmann, Cycling, Stanley Hotel, 3 North Clark, Chicago.  
Holt, Alf, 41 Lisle, London, W. E., Eng.  
Horton & La Triska, Poll's, Hartford; 22, Poll's, Waterbury.  
Houston, Fritz, Ryan, Star, Chicago.  
Howard & Co., Bernice, 3007 Calumet, Chicago.  
Howard & Howard, St. Louis, Mo.  
Howard & St. Clair, Vaudeville Club, London.  
Howe, Laura, 288 Harvard, Brookline, Mass.  
Howard's Pioneers & Dogs, Orpheum, Harrisburg; 22, Orpheum, Harrisburg.  
Howell & Scott, Moss & Stoll Tour, London, Eng.  
Hoyt & McDonald, National Hotel, Chicago.  
Huegel Bros., 118 E. 24th, Erie, Pa.  
Huffard & Chase, Gaiety, Indianapolis.  
Hughes' Musical Trio, Poll's, Scranton.  
Hughes, Johnny & Marie, 22, Orpheum, St. Paul.  
Hurley, Musical, 152 Magnolia, Elizabeth.  
Hurst, Minola Marda, Cardinal, Basel Suisse, Ger.  
Huston, Arthur, 80 Marion, Toronto.  
Hutchinson, Thrice, Crystal, Anderson, Ind.  
Hyde, Bob & Bertha, O. H., Goldsboro, N. C.; 22, Charlotte, N. C.  
Hylands, Thrice, 32 Cherry, Danbury, Conn.

I

Ingram & Hyatt, 1514 Edmondson, Baltimore.  
International Musical Trio, 375 So. 5th, Brooklyn.  
Ioleum Sisters, Bijou, Duluth, Minn.  
Irving, Thomas A., Palm, Syracuse, indef.  
Irving, Musical, 80 Boston, Newark, N. J.

J

Jackson Family, Winter Circus, Reading, Mass.  
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.  
Jacobs, Marcy, & Boy's Band, 26 W. 12th, N. Y.  
James & James, Vaudeville, Sparta, Wis.  
James & Prior, 910 2d Ave., Seattle, Wash.  
James, Byron, Bijou, Flint, Mich., indef.  
Jefferson, Cecil, Orpheum, Bucyrus, O.; 22, Theatreum, Maillon, O.  
Jerge, Aleene & Hamilton, Broadway, Middletown, O.; 22, Sun, Springfield, O.  
Jennings & Renfrew, Bennett's, Ottawa; 22, Keith's, Portland, Me.  
Jerome, Nat S., The Kollickers Co., B. R.  
Jerome & Hunter, New Century Girls Co., B. R.  
Jew, John W. Lid Lifters, B. R.  
Johnson, R. Melvin, Johnson Hotel, Lafayette, Ind.  
Johnson, Carroll, Empire, Paterson; 22, Poll's, Wilkes-Barre.  
Johnson Musical, 10 St. Martins, London, W. C., Eng.  
Johns, Honey, Puritan, Fall River; 22, Scenic, Chelsea, Mass.  
Johnson Bros. & Johnson, Star, Westerly, R. I.  
Johnstone, Lorimer, Ontario Hotel, Chicago.  
Jolly & Wild, Orpheum, Reading; 22, Orpheum, Allentown.  
Jones & Sutton, 224 W. 17th, N. Y.  
Jones & Mayo, Keith's, Providence; 22, Keith's, Boston.  
Jordens, Five, 4803 Ashland, Chicago.  
Joelsyn, Wm. H. & E. B., Unifourline, Conn.  
Jules & Marzon, Victoria, Baltimore.  
Julian & Dyer, Star, Chicago.

K

Kader, Abdul, Orpheum, Easton, Pa.; 22, Colonial, Norfolk, Va.  
Kalma, E. H., 1337 E. 11th N. E., Cleveland.  
Kane, Leonard, Novelty, Oakland, Cal.  
Karno, Fred, & Co., Poll's, Wilkes-Barre.  
Kartollos, Juggling, De Rue Bros.' Minstrels.  
Kaufman, Reba, & Inez, Folies Bergere, Paris, France, indef.  
Kaufman Bros., 1553 B'way, N. Y.  
Keane, J. Warren, Orpheum, Scranton; 22, Empire, Hoboken.  
Keates, John V., 70 W. 109, N. Y.  
Keatons, Thrice, Majestic, Ft. Worth; 22, Majestic, Dallas.  
Keegan & Mack, Casey Corner Girls, B. R.  
Keeley, Lillian, 134 Wardsworth, E. Boston.  
Keeley & Chapman, 2435 S. 17th, Phila.  
Keeley Bros., Orpheum, Minneapolis.  
Keith & De Mout, 722 W. 14th, Pl., Chicago.  
Kelly Walter C., Keith's, Cleveland, O.; 22, Keith's, Columbus, O.  
Keller, Major, Poll's, Waterbury, indef.  
Kenton, Dorothy, Feb. Orpheum, Budapest, Hungary.  
Kenyon & Healy, 232 Murray, Newark, N. J.  
Kimball & Donovan, 113 Northampton, Boston.  
King, Alice, City Sports, B. R.

Kinsley, Julia, & Co., Orpheum, Memphis; 22, Orpheum, New Orleans.  
Kington & Thomas, Star Show Girls, B. R.  
Kirby, Lillian, Tiger Lillies, B. R.  
Knight, Harlan & Co., Greenpoint, Brooklyn.  
Kobers, Thrice, 96 18th, Wheeling, W. Va.  
Koppes, The, 117 W. 23d, N. Y.  
Kohi, Gus & Marion, 511 Fourth, Milwaukee.  
Koklin, Mignocette, Alhambra, Paris, France.  
Kolfage, Duke, Crystal, Elkwood, Ind., indef.  
Kooper, Harry J., Buster Brown Co.  
Kratoos, The, Feb., Krystall Palace, Leipzig, Ger.  
Ktore, Orpheum, Harrisburg.  
Kurtis-Busse, Bijou, Bismarck, N. D.

L

Lampe Bros., Puritan, Fall River.  
Lane, Eddie, 306 E. 73d, N. Y.  
Lane & Adell, 333 Genesee, Rochester.  
Langdon, The, 704 5th, Milwaukee.  
La Blanche, Great, Vaudeville, Tonawanda, Ala.  
La Bord & Ryerson, Hippo, Huntington, W. Va.  
La 22, Fairland, Hinton, W. Va.  
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(Continued from page 14.)

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 Tschernoff's Dogs & Horses, 22, Orphenm, San Francisco.  
 Turner, Re, Richmond Hotel, Chicago.  
 Thardo, Claude, 83 W. 65, N. Y.  
 Thurston, Leslie, 85 Lexington Ave., N. Y.

Tunis, Fay, Campaign Girls, B. R.  
 Tweedley, John, Majestic, Chicago.  
 Tyson Sisters, New York Stars, B. R.

U

Urnva, Hetty, Wash., Spokane, Wash.  
 Usher, Claude & Fannie, Keith's, Phila.; 22, Cook's, Rochester.

V

Vaggas, The, Vandeville, Key West, Fla.  
 Valadons, Les, 407 Thames, Newport, R. I.  
 Valdere & Varno, Wallace, Peru, Ind.; 22, Nelson, Logansport, Ind.  
 Vance, Maids, Irwin's Majestic, B. R.  
 Van's, Minstrels, Bijou, Flint, Mich.  
 Van, Billy, Cook's, Rochester.  
 Van Buren & Closs, Huntington, Ind.  
 Van Chas. & Fannie, & Co., Orphenm, Denver.  
 Van Eppes, Jack, 15 W. 64, N. Y.  
 Van Serly Sisters, 436 E. 188, N. Y.  
 Vanderbond, Charleroi, Pa., Indef.  
 Vardaman, Majestic, Birmingham.  
 Variety Quartet, Colonial Belles, B. R.  
 Vasa, Victor V., 25 Haskin, Providence, B. I.  
 Vasco, 41a Acre Lane, London, Eng.  
 Vasco & Co., 1418 Beaver, Allegheny, Pa.  
 Vedmaro, Rena, 749 Amsterdam Ave., N. Y.  
 Veronica & Hurl, Falls, Trent, Trenton; 22, Poll's, New Haven.  
 Vermette-Capotti Trio, 451 Breboent, Montreal.  
 Victorine, Myrtle, 223 Scott, San Francisco.  
 Viola, Otto, & Eno, Keeney's, Brooklyn.  
 Violetta, Jolly, Orphenm, St. Paul.  
 Voss-Dell, Harry, 1553 Broadway, N. Y.  
 Von Serly Sisters, 436 E. 188th, N. Y.  
 Vynos, The, 366 W. 31st, N. Y.

W

Wangdoodle Four, Jackson, Mich.; 22, Anne Arbor, Mich.  
 Ward & Harrington, 418 Strand, London, Eng.

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Waller & Magill, 102 Seventh Ave., N. Y.  
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Walsh, May, Fads & Follies, B. R.  
Ward, Tom, 163 Lexington Ave., Brooklyn.  
Wardell, Harry, 1558 B'way, N. Y.  
Watson, Sammy, Hathaway's, Lowell.  
Watson Sisters, Irwin's Big Show, B. R.  
Watson & Little, 428 W. 145th, N. Y.  
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22, Broadway, Middletown, O.  
Welch, Nealy & Montrose, 22, Anderson, Louisville.  
Wenona & Francis Co., 20, Majestic, Denver.  
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White & Simmons, Orpheum, Omaha.  
Whitehead, Joe, & Flo. Grierson, Orpheum, Omaha.

Whittle, W. E., Whittle Farm, Cadwell, N. J.  
Whitely & Bell, 1463 B'way, Brooklyn, N. Y.  
Wilbur, Carl, 98 Charing Cross Rd., London, Eng.  
Wildner, Marshall P., Atlantic City, Indef.  
Willard & Bond, Bijou, Saginaw, Mich; 22.  
W. O. H., Grand Rapids.  
Williams & Watkins, Vandeville, Dayton, O.;  
22, Hippo, Cleveland.  
Williams, Frank & Della, Dukatis, Biloxi, Miss;  
22, Bijou, Pensacola, Fla.  
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Williams & Gordon, 2232 Indiana, Chicago.  
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Williams & Melbourne, Flight of Princess Co.  
Wills & Hassan, 337 W. 18, N. Y.  
Wilson, Musical, Pat White Gaiety Girls, B. R.  
Wilson, The Great Gay Masqueraders, B. R.  
Wilson, Jack, & Co., K. & P.'s, Jersey City.  
Wilson Bros., Columbia, Cincinnati.  
Wilson, Tony, Heloise & Amoror Sisters, 104 E.  
14th, N. Y., care of Tausig.  
Wilson & Frazier, 145 E. 48th, N. Y.  
Wilson, Mae, Lulu, Butte, Indef.  
Wilson, Lizzie, Howard, Boston.  
Wilson & Cassler, Devil's Auction Co.  
Winkler & Kress, 252 W 38th, N. Y.  
Winston Sea Lions, K. & P.'s 125th St., N. Y.;  
22, Proctor's, Newark.  
Winter, Winona, 41 W. 64th, N. Y.  
Wixon & Eaton, 30 Tecumseh, Providence.  
Wolford & Burgard, 150 W Congress, Chicago.  
Woodford & Marlboro, Gem, Meridian, Miss., Indef.

Wood, Ralph, Lyric, Ft. Smith, Ark., indef.  
Wordette, Estelle, & Co., Colonial, Norfolk, Va.;  
22, Orpheum, Atlanta, Ga.  
Work & Ower, Orpheum, St. Paul.

## JOHN W. WORLD AND MINDELL KINGSTON

Feb. 15, Bennett's, Ottawa.

Wormwood's Dogs & Monkeys, Greenpoint, Brooklyn; 22, Poli's, Worcester.  
Worthley, Minthorne & Abbott, 125 Lexington N. Y.  
Wright, Lillian, & Boys, 344 W. 45th, N. Y.

Y

Yalto Duo, 229 W. 38th, N. Y.  
Yamamoto Bros., G. O. H., Pittsburg; 22, Shea's, Buffalo.  
Yamamoto & Koyosbi, General Delivery, N. Y.  
Yeoman, George, 4506 Gibson, St. Louis.  
York, Charley, Colonial, Wash.; 22, Lubins, Baltimore.  
Young, B. F., 407 W. 123d, N. Y.  
Young, O. M., Kitty Faye & Co., Indef.  
Young, De Witt & Sister, Bijou, Battle Creek.  
Young, Otis, & Bro., Olympic, Chicago.  
Yupe, Arthur & Co., Haymarket, Chicago.

Z

Zaino, Joe, 41 E. 52, Philadelphia.  
Zansiga, The, 356 W. 45th, N. Y.  
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., indef.  
Zeda, E. L., Midland Hotel, Pueblo, Colo.  
Zimmerman, Al, Masqueraders, B. R.  
Zinn's, Musical Com. Co., Memphis, Tenn., indef.  
Zasell, Vernon & Co., Feb., Apollo, Vienna, Aus.  
Zolars, Two, 223 Scott, San Francisco.

## BURLESQUE ROUTES

For the weeks of Feb. 15 and Feb. 22.

"L. O." indicates show is "laying off."

Americans, 15, Star, St. Paul; 22, Folly, Chicago.  
Avenue Girls, 15, Standard, St. Louis, 22.  
Behman Show, 15, Gayety, St. Louis; 22, Trocadero, Chicago.  
Big Review, 15-17, Folly, Paterson; 18-20, Electra, Schenectady.  
Blue Ribbon Girls, 15, Gayety, Baltimore; 22, Gayety, Washington.  
Bohemians, 15, Star, Toronto; 22, Lafayette, Buffalo.  
Bon Tons, 15, Princess, Montreal; 22-24, Empire, Albany; 23-25, Empire, Holyoke.  
Bowery Burlesquers, 15, Gayety, Toronto; 22, Princess, Montreal.  
Brigadiers, 15-17, Gayety, Scranton; 18-20, Luserna, Wilkes-Barre.  
Broadway Gaiety Girls, 15, Royal, Montreal; 22, Star, Toronto.  
Bryant's Extravaganza, 15, Majestic, Kansas City; 22, Gayety, St. Louis.  
Casino Girls, 15, Gayety, Pittsburg; 22, Gayety, Columbus.  
Century Maids, 15, Buckingham, Louisville; 22, People's, Cincinnati.  
Champagne Girls, 15, Bon Ton, Jersey City; 22-24, Luserna, Wilkes-Barre; 25-27, Gayety, Scranton.  
Cherry Blossoms, 15-17, Electra, Schenectady; 18-20, Folly, Paterson.  
City Sports, 15, Gayety, Philadelphia; 22, Gayety, Baltimore.  
Colonial Belles, 15, Columbia, Boston; 22, Eighth Ave., N. Y.  
Cosy Corner Girls, 15, People's, Cincinnati; 22, Star, Cleveland.  
Cracker Jacks, 15-17, Empire, Albany; 18-20, Empire, Holyoke; 22, Gayety, Boston.  
Dainty Dobbies, 15, Garden, Buffalo; 22, Corinthian, Rochester.  
Drumlands, 15, London, N. Y.; 22-24, Folly, Paterson; 25-27, Electra, Schenectady.  
Ducklings, 15, Star, Milwaukee; 22, Dewey, Minneapolis.  
Empire Burlesquers, 15, Avenue, Detroit; 22, Empire, Chicago.  
Fads & Follies, 15, Casino, Phila.; 22, Waldman's, Newark.  
Fashion Plates, 15, Imperial, Providence; 22, Howard, Boston.  
Fay Foster, 15, Empire, Newark; 22, Trocadero, Phila.  
Follies-of-the-Day, 15, Lafayette, Buffalo; 22, Avenue, Detroit.  
Frolicsome Lambs, 15, Empire, Indianapolis; 22, Buckingham, Louisville.  
Girls From Moulin Rouge, 15, Westminster, Providence; 22, Palace, Boston.  
Golden Crook, 15, Olympic, Brooklyn; 22, Murray Hill, N. Y.  
Happyland, 15, Olympic, N. Y.; 22, Star, Brooklyn.  
Hastings' Show, 15, Star, Brooklyn; 22, Gayety, Brooklyn.  
High Rollers, 15, Murray Hill, N. Y.; 22, Casino, Phila.  
Impertials, 15, Eighth Ave., N. Y.; 22, Empire, Newark.  
Irwin's Big Show, 15, Harlem Music Hall, N. Y.; 22, Westminster, Providence.  
Jersey Lilies, 15, Empire, Toledo; 22, Gayety, Detroit.  
Jolly Girls, 15, Empire, Chicago; 22, Empire, Indianapolis.  
Kentucky Belles, 15, Empire, Brooklyn; 22-24, Gayety, Scranton; 25-27, Luserna, Wilkes-Barre.  
Knickerbockers, 15, Standard, Cincinnati; 22, Bijou, Atlanta.  
Majestics, 15, Gayety, Hoboken; 22, Harlem Music Hall, N. Y.  
Mardi Gras Beauties, 15, Trocadero, Chicago; 22, Gayety, Milwaukee.  
Masqueraders, 15, L. O.; 22, Majestic, Kansas City.

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Merry Makers, 15, Century, Kansas City; 22, Standard, St. Louis.  
Miss New York, Jr., 15, Trocadero, Phila.; 22, Empire, Brooklyn.  
Morning Glories, 15, Buson's, Chicago; 22, Empire, Cleveland.  
Morning, Noon and Night, 15, Lyceum, Washington; 22, Monumental, Baltimore.  
New York Stars, 15, Palace, Boston; 22-24, Gilmore, Springfield; 25-27, Empire, Albany.  
Night Owls, 15, Gayety, Detroit; 22, Star & Garter, Chicago.  
Parisian Widows, 15, Gayety, Brooklyn; 22, Gayety, Phila.  
Pat White Gaiety Girls, 15, Folly, Chicago; 22, Star, Milwaukee.  
Reeves' Beauty Show, 15, Bijou, Atlanta; 22, Gayety, Birmingham.  
Rents-Santley, 15, Gayety, Washington; 22, Gayety, Pittsburgh.  
Rice & Barton, 15, Waldman's, Newark; 22, Gayety, Hoboken.  
Rice & Barton Big Gaiety, 15, Greenwald, New Orleans; 22, L. O.; Mar. 1, Majestic, Kansas City.  
Rialto Rounders, 15, Gayety, Columbus; 22, Empire, Toledo.  
Ridgely's, 15, Bowery, N. Y.; 22-24, Lyceum, Troy; 25-27, Gayety, Albany.  
Rose Sydel, 15, Gayety, Milwaukee; 22, Buson's, Chicago.  
Runaway Girls, 15, Gayety, Birmingham; 22, Greenwald, New Orleans.  
Sam Devere, 15, Bijou, Phila.; 22, Bon Ton, Jersey City.  
Sam T. Jack's, 15-17, Luserne, Wilkes-Barre; 18-20, Gayety, Scranton.  
Scribner's Big Show, 15, Gayety, Boston; 22, Olympic, Brooklyn.  
Serenaders, 15-17, Gilmore, Springfield; 18-20, Empire, Albany; 22, Olympic, N. Y.  
Star Show Girls, 15-17, Empire, Des Moines; 18-20, L. O.; 22-24, L. O.; 25-27, St. Joe.  
Strollers, 15-17, Lyceum, Troy; 18-20, Gayety, Albany.  
Thoroughbreds, 15, Dewey, Minneapolis; 22, Star, St. Paul.  
Tiger Lilies, 15, Howard, Boston; 22, Imperial, Providence.  
Travelers, 15-17, Gayety, Albany; 18-20, Lyceum, Troy.  
Trocadero, 15, Star & Garter, Chicago; 22, Standard, Cincinnati.  
Uncle Sam's Belles, 15, Wheeling.  
Vanity Fair, 15, Corinthian, Rochester; 22, Gayety, Toronto.  
Washington Society Girls, 15, Wheeling, W. Va.; 22, Century, Kansas City.  
Watson's Burlesques, 15, Star, Cleveland; 22, Academy, Pittsburgh.  
Wine, Women & Song, 15, Lyceum, Washington; 22, Monumental, Baltimore.  
World Beaters, 15, Empire, Cleveland; 22, Garden, Buffalo.  
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Lewy, Bert.  
Lewis & Harr.

Quinlan, Gertrude.  
Reiff, Mrs. Jules.  
Rowland, James.  
Remington, Minnie A.  
Rice, Felix (C. O.)  
Robedillo.  
Rockwell, Maud.  
Rodriguez, L. J.  
Ryan, Mrs. T. J.  
Reno, C. H.  
Ridley, Henry.  
Raymond, Melville B.  
Rice, Maud.  
Rosenberg-Koch-Hill.  
Raymond, Melville B. (C. O.)  
Reinhardt, Cyrus (C. O.)  
Ryan, Thos. J.  
Reynolds, Thomas A.  
Runkel, David.  
Robins, A. D.  
Richards, Cris.  
Romaine, Manuel.  
Rivers & Rochester.  
Reynolds, Max (C. O.)  
Ray, Elizabeth (C. O.)  
Redwood & Gordon (C. O.)  
Roberts, Prof. O. B. (C. O.)  
Rivers, Walter (C. O.)  
Rice, Felix (C. O.)  
Seely, Blossom (C. O.)  
Swarth, Frances.  
Sylvester, Joe (C. O.)  
Sears, Wm. C.  
Steiger, Henry.  
Stevens & Co., (C. O.)  
Stater, F. A. (C. O.)  
Smith, J.  
Stoltz, Melville.  
Spong, Hilda.  
Stevens, Mike J.  
Schwartz, Marie.  
Sutherland & Curtis.  
Snook, E. J.  
Sargent, I. P.  
Sharrocks, Th.  
Swor, Bert (C. O.)  
Sutherland & Curtis (C. O.)  
Shoff, Ada E.  
Sylvester, Geo. (C. O.)  
Seallan, Frank (C. O.)  
Stewart, Winifred (C. O.)  
Stevenson, George.  
Shaw, Allen (C. O.)  
Satterlee, Gale (C. O.)  
Sullivan, James P. (C. O.)

## LETTERS

Where O. O. follows name, letter is in Chicago Office.  
Advertising or circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. O. following name indicates postal card.

Adam, Minnie M. (C. O.)  
Andrews, Pearl (C. O.)  
Avery, D.  
Adams & White.  
Anderson, Albert.  
Anscomb, Ralph W.  
Ardie, D.  
Astrodias, The.  
Aces, The Three (C. O.)  
Alpha Trio (C. O.)  
Apollo Quartet (C. O.)  
Allen, Chas. M. (C. O.)  
Augers, The.  
Avery, Walter.  
Aber, Louise.  
Allen & Delmain.  
Alman, Charles.  
Anderson, Al.  
Abdallah Bros.  
Armstrong, George.  
Barry & Hughes (C. O.)  
Barry, Walter H. (C. O.)  
Bomp, Dean.  
Burdick, Beth.  
Balingers, The.  
Blins and Blins.  
Bragg, Archie (C. O.)  
Brigolia, B. (C. O.)  
Beck, Carl H. (C. O.)  
Belmont, Freda.  
Brahams, The (C. O.)  
Britt, Freddie (C. O.)  
Barrett, Bertha L.  
Barrett, Patry.  
Bertram, Helen (C. O.)  
Bellune, Ed. (C. O.)  
Berard, Barney.  
Burton, Steve W. (C. O.)  
Bassett, Eddie.  
Barrett, O. Anne.  
Bates, Mr.  
Bagness, Carl.  
Barnold, Charles.  
Barnes, Cliff.  
Blyck's Seals.  
Boyd, Lillian (C. O.)  
Bowen, Jack (C. O.)  
Brooks, Herbert.  
Bowen Brothers.  
Branta, Josephine.

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Address Care VARIETY, London Office.**VAN CAMP**DETROIT TIMES—Temple's Program.  
With due apologies to the legitimate headliners and also with some trepidation lest there be a slight misunderstanding, it might be mentioned that one of the most entertaining and attractive performers on the bill in the Temple theatre this week is the trained pig. The trainer, Mr. Van Camp (toothsome name, when associated with pork and beans) is a juggler with a fair assortment of tricks, but his baby pig, with a pink ribbon around its neck and a most inharmonious squeal, is a highly diverting feature of the act.

WEEK FEB. 15th, PROCTOR'S, NEWARK, N. J.

Sullivan, Ben.  
Stanhope, Joseph.  
Satchel, Clarence.  
Sutteman, Nathan H.  
Schoon Wheeler Trio (C. O.).  
Sanford, Walter.  
Schols, Mr.  
Silver, Joe (C. O.).  
Sanford, Walter.  
Smari, Miss.  
Stewart, Carl.  
St. George, Jimmy.  
Schuls, Henry.  
Sutton & Sutton (C. O.).  
Sealey, Blossom (C. O.).  
Saona, Mr. (C. O.).  
Sallina, Mme. (C. O.).  
Sheehan, John (C. O.).  
Sherman, Sadie (C. O.).  
Santell, Mrs. L. (C. O.).  
Stafford, Frank.  
Still City Quartette.

Taft, Miss Billy.  
Thurber, Marnina.  
Taylor, David.  
Thayer, Nina.  
Thompson, Willie.  
Tyson, Miss Grace.  
Toujoe, Dan.  
Turner, Fred.  
Trainor, Jack (C. O.).  
Trimble, Maud.  
Trovole.  
Tate, Harry.  
Taylor, Dora.  
Tucker, Jack.  
Travers, Belle.  
Torcat (P. C.).

Tyson Sisters (P. C.).  
Uipas & Hella.  
Uyatt, Miss Ida.  
Vardon, Perry & Wilbur.  
Welch, Geo. (P. C.).  
Winters, Wiona.  
Walters, Clara.  
Wittschirk, Fritz.  
West, Ford (C. O.).  
West, Ed.  
Wagner, William.  
Wilson, Leslie.  
Watch, C. Gillig.  
Well, Mr.  
Wetherall, Harry.  
Williams, Leon.  
Wyne (Ekie).  
Willing Brothers.  
Woodman, Joseph.  
Ward, Leigh.  
Williams, Arthur (C. O.).  
Warren, Day & Warren (C. O.).  
Wheeler, Zeima (C. O.).  
Williams, Maie (C. O.).  
Ward, Hugh J.  
Weston, Willie.  
Ward, E. V. (C. O.).  
Wilson, Pauling.  
Wilson, Iva.  
Woodruff, Henry.  
Wichon, Wallie.  
Wilton, George.  
Walcot, Fred F.  
Wooley, Frank.

Walker, Thomas.  
Winchester, F. L.  
West & Benton.  
Welch, Tint.  
Whalen, Mike.  
Wiseman, Geo. H.  
Wilson, Mae.  
Wahland-Lelka Trio.  
Wardell, Harry (C. O.).  
Watson, Joseph K. (C. O.).

Young, Mrs. Wm. (C. O.).  
Yuma.  
Ylerom, Merry.  
Young, Florian.  
Yunkel, Amy.  
Youngson, William.  
Young, William (C. O.).  
Zimmerman, Willie.  
Zink, Adolph.

**CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week:

**CHICAGO**By FRANK WISBERG,  
VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (William Morris, Inc., mgr.; agent, direct).—The American bill this week averaged well, and opened big on Monday to big attendance despite poor weather conditions. The Haas Brothers presented a fairly good comedy bar number, with several striking feats in the work performed. Fred Rivenhall made his first appearance here and was liked in a good selection of comic songs. The Benj. Chapin Players, in "Lincoln at the White House," commanded attention more on account of the approaching Lincoln Centennial than for anything else, the im-

personator of Lincoln falling below the mark set by Mr. Chapin himself, although Mr. Coughlaer, who has the role, gave an excellent performance and likeness. Clarice Vance (held over) duplicated last week's success with the same repertoire of songs. Ross and Fenton are the comedy hit of the show with a bright piece well played. It is their first vanderbilt showing here in five years. Severin opened the second part with the same finished performance and is a bigger hit than ever. Juliet was suffering from a cold and under the doctor's care appeared. She would have scored more decidedly without the handicap. Shean and Warren made a good impression, closing show.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—Dainty Alice Lloyd is just as popular now as she was when here last season, and her very good songs brought a big hit. "A Little Daughter of the Rich," with McKay and Cantwell, Catherine Rowe Palmer, Gus Weinberg, and "Eight Madcaps," besides large chorus, given as when the hour piece was at the Olympic, well liked. Four Nightingales, gymnastic posings, good exhibition. The McNaughtons, laughing hit of program. "Silvers" and Artie Nelson, with the funny pantomime "baseball game" by "Silvers," did nicely. Nelson excellent acrobat. La Petite Mignon gave her imitations, but is a vivacious, energetic comedienne, rather than an impersonator. Redford and Winchester have improved their comedy juggling and it is very well liked. John Baxter has a powerful baritone voice. Hall McAllister and Co. have a sketch by Fred Niblo with many good situations. Henry Roethlis, a magician, was favorably accepted.

STAR AND GARTER (U. J. Herrmann, mgr.).—Rhode's "Knickerbockers" makes its first appearance on the west side, having missed the Star and Garter last season. Manager Louis Robie has fulfilled every anticipation as regards the costuming, always one of the marked features of the show. He has even progressed in other details relative to the production of a good, clean and very entertaining performance. The various apparently rich and expensive raiment worn by the choristers and the very pretty gowns shown by Clyde Darrow are not always represented in burlesque organizations, at least not this season. The costuming is lavish. Every set sparkles with lavishness and richness of color. A musical production could not be better embellished, and there are many that will envy the pretensions example found in this organization. The first part is a melange of comedy particles and music, with Fields and Wooley in the con-

spicuous comedy allotments. There is an effervescent arrangement of humorous episodes based on relevant subjects, and the situations are effected with a degree of purpose and tangibility. These comedians practically had their own way with the audience. The auditors laughed at their command and applauded frequently when the comedy gave way to the very effective musical numbers staged by Aurelio Cocca. The burlesque is not so important with its simulating disclosures, and only the glowing surroundings and breezy aspect of the entire production make the closing section attractive enough to wait for the final curtain. Miss Darrow is a prepossessing young woman. She has improved histrionically since last season, and can act as well as pose and mingle prettily. Miss Darrow also knows how to select her garments with excellent taste. Ward Canfield is a possible Irishman. He gave sponsor for a great deal of the logical humor. Another energetic person is Zela De Mar, who directed "The Abyssinian Maid," a tropical song that won encores. The girls are sprightly. Several are good looking and in contrast to the usual burlesque type. Alice Cheeslyn sang and was liked. Caulfield and Driver appeared in a talking and singing act that pleased. Fields and Wooley gave their chatting sht and scored a big laughing hit. Their "Salome" satire created a very good impression. Elliott and Neff offered a diverting sketch, and the California Trio played brass instruments with skill. The Seven Belfords (added) gave their whirlwind acrobatics, always a hit.

FOLLY (John A. Fennessey, mgr.).—"The Ducklings" comes under the guidance of the Empire Circuit and is a new show as far as the title is concerned. It has no other recognizable quality to place it in a more distinctive class. The company is featuring Louie Dacre, who gives herself credit for placing together a stock piece named "Kelly's Hotel." In justice to the management it might be added that the well known and extremely brave veteran stock piece has been given a very pretty setting, spoiled by a counter and bottles representing a saloon. Without the added "decorations" and symbolic alcoholic foundry, the setting would serve well even for an autocratic assemblage. The third scene divulges an exterior seashore with a boat protruding on one side. It is an appropriate picture for more exalted occurrences than the version of Mrs. Kelly's extracted risqué humor and double-entendre supposed witticisms. Miss Dacre wears a soubrette dress when she sings "Mr. Brown." She is too stout and short for such dresses. Perhaps she is cognizant of the

**GEORGE PERRY AND LEE WHITE****Comedy Conversational Vocalists**Have received **30 WEEKS** from Mr. Frank Vincent for the **ORPHEUM CIRCUIT**, opening in September. Will close our second pleasant season with **"Miss New York, Jr."** Company in May.

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fact and believes it arouses additional interest in her singing of the song. The surplus talk is spread with injudicious regard for the audience's tolerance, and is very tardily exploited. On several occasions it appeared as though Miss Dacre and one or two of the comedians were holding sessions for their own diversion or rehearsal a revised conversational act for the olio of a departed grade burlesque show. It was significant of an improvised or hastily jumbled-together affair. The fundamentals of the piece are so familiar that details are unnecessary in print. The first part is lively and brisk, as customary burlesque runs, and the male members and chorons are efficient enough in the subsequent traditions. Charles Boyle, in a make-up that borders on the most exaggerated type of human being, and a character that would be hard to survey without the feeling that it is neither man nor beast under the thickness of the grease paint, has an excellent delivery and enunciation, and it is to be regretted he has not better material and has to depend on a caricature physiognomy. A chorus girl with a fairly developed voice sang "Sunbonnet Sue" with slides, while the stage was being reset. In the olio appeared Marie Dodd, a violinist, who played popular selections. Her skill as a violinist was not tested. Bailey and McKennon gave a diverting arrangement of talk. The comedian was amusing, fol-

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Following the successful path laid out by other similar blackface individuals, Louie Dacre sang several songs with the usual spice, and addressed the audience rather than delivered a monolog. Some of her verses are very suggestive and even vulgar, coming from a woman. She writes her own songs. Miss Dacre is reputed for her indulgence of this style of entertainment, and the audience was evidently prepared for considerably less than it received. She must have given full measure on Sunday afternoon. The Six Bears dancing pleased. There is one new girl in the act. The chorus is composed of small girls. They are well dressed and active.  
EUSON'S (Sid. J. Euson, mgr.).—"World Beaters."  
EMPIRE (L. H. Herk, mgr.).—"Frolisome Lambs."

OLYMPIC MUSIC HALL (J. J. Murdock, mgr.; agent, Western Vaudeville Association, Chicago and New York).—Clayton White and Marie Stuart, Ben Welch, Gardner and Vincent, Claire Romaine, Wilson Brothers, The Vindobonias, Armetto Family, Belmont's Dogs, Fadette Orchestra.  
HAYMARKET (W. V. Newkirk, mgr.; agent, Western Vaudeville Association, Chicago and New York).—Raymond and Caverly, Gil Brown and Fire Flies, Henry Horton and Co., Knight Bros. and Sawtelle, Raader-Lavelle Trio, Carter and Bluford, Ernie and Mildred Potts, The Virians, Earl Flynn, Williams and Gilbert.  
SCHINDLER'S (L. Schludler, mgr.; agent, Chas. H. Dantrick, Chicago).—Henderson's \$10,000 Beauty Act, The Norrises, Adams Bros., Stephen

Fitzpatrick and Co., Daisy Brownie, Jones and Watson.

NORTH AVE. (Paul Sittner, mgr.; agent, Chas. H. Dantrick, Chicago).—Henderson's School Boys and Girls, Wm. Windom, Clark and Clifton, Mr. and Mrs. Chas. Buckley and Frank Martin, Pederson Bros., Carmelli and Dawson.

THALIA (Thos. Murry, mgr.; agent, Chas. H. Dantrick, Chicago).—Mme. Gertrude Allen, Delmaine and Harrold, Clara Walters, Jack Diamond.

NOTES.—Mrs. Fred Warren (Warren and Blanchard) died at St. Louis last Thursday, following an operation. The act was playing at the Majestic at the time, and closed immediately.—Hill and Sylviani will play for William Morris following six weeks on the Interstate circuit. They appeared at the American, this city, last week.—The Empire Theatre Company, Dallas, Texas, has incorporated with capital of \$15,000, by C. B. Harris, W. J. Brown and several others.—Al Reeves says he has in preparation for next season something entirely new for his burlesque organization. It will be a burlesque depicting nearly every incident in life from a humorous standpoint. About fifty people will be employed, among them superns. The first part used this season will be revised and elaborated. The equipment will be new. This includes the scenery and costumes. Reeves says he will have a "production" that will be hard to beat, and even those who claim to have the best shows this season will have to give him "A Little Credit."—Burton, Burton and Jordan have been re-engaged by Al Reeves for his show next season.

## CORRESPONDENTS

Have been previously advised that when a holiday occurs on Thursday, Friday or Saturday, all matter from towns within twelve hours of New York must be in this office on Tuesday. Otherwise it will not be printed.

In weeks where no holiday occurs, matter from these towns may arrive on Wednesday. Correspondents in cities between 20 and 40 hours of New York may mail to reach this office on Thursday before noon. In a holiday week as above, unless the correspondent can have his matter from within the 20-40-hour points arrive here by noon Wednesday, it is useless to mail.

## SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.

1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 31: Honors pretty evenly divided. Byron and Langdon returned with a new edition of "The Dude Detective," and did well. Chas. Wayne and Co. in "The Morning After," a lively farce and gave the audience little time for anything else but laughter. The Murray Sisters handled some songs, new here, in a winning way. "Plugging" the "Dearie" melody in the very presence of the Mighty Martin Beck, leader of "Cordova" and made their showing in a dramatic episode entitled "The Wireless." "College Girls" well up to the standard. Paul Sel-dom's Venus, a posing number, was much better than the usual, and went with strength. Paul La Croix, eccentric hat jukzer, also on bill.

NATIONAL (Sid. Grauman, mgr.; agent, S. O.).—Week 31: "Buster Brown," in the choice posi-

tion and put forth as the drawing card. While quite insipid in many respects, it answered its purpose well, succeeding in pleasing not only the youngsters, but a major part of the elders. Radcliff and Tannehill re-submitted their western playlet here, much improved in stage arrangement and costuming, since its showing last season. The act met with a strong response. Phil Stasia had the audience well in hand with piano playing and comedy. The Patching Bros. in their novel musical number, "A Musical Flower Garden," stood in good favor. Carson Bros., in feats of strength, and Emily Beuner, female baritone, completed.

WIGWAM (Sam Harris, mgr.).—Week 31: Mile. Summerfield's horse "Columbus" and Dan Carlo's mammoth zorilla were featured of the week. Alice Wenona and Mand Francis, in showy shooting act, was an entertaining number, and Holmes and Holliston, in their farce, "Looking for Betsy," furnish laugh-winning comedy. John Birch, styling himself "the man with the lions," stood in good favor, forming a protean burlesque on the melodrama, Payne and Lee,

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 KEITH'S, CLEVELAND, O., WEEK FEB. 22.

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## The Most Up-to-date Novelty in Vaudeville

### THE PHILADELPHIA EVENING BULLETIN SAYS:

There was much to interest and amuse in the bill presented at Keith's last night. Among the novelties was an original ventriloquist act by Ed. F. Reynard. He gave a mirth-provoking rural comedy, which proved to be the most amusing act of the evening.

### THE PHILADELPHIA PUBLIC LEDGER.

Ed. F. Reynard, the ventriloquist, has a new act. Nothing like it has yet been offered here, and the novelty of the offering places it in the front rank.

NEXT WEEK (FEB. 15)

AT

## HAMMERSTEIN'S

### THE PHILADELPHIA PRESS SAYS:

Another pretentious and different act this week is Ed. F. Reynard's novelty, in which he plays a one-act rural comedy with many characters, all by himself, a dog and a number of mechanical figures. Reynard is a ventriloquist, a form of entertainment which threatened to become trite in time, but which apparently admits of no end of possibilities in this artist's hands.

THIS IS

## Harry Von Tilzer's Year

Armstrong and Clark's Big Hit

# "Baby Doll"

The only coon song on the market.

Our Scotch song hit

## "HIGHLAND MARY"

is going some.

HARRY VON TILZER MUS. PUB. CO.

125 W. 43rd Street, New York.

Brown and Hodges, and Thomas and Payne, completed.

PANTAGES (Melvin Winstock, mgr.; agent, direct).—Thaler's dog and pony circus, prime number, proving one of the classiest acts of its kind ever shown here. Considerable attention had been given to the stage arrangement, and the troupe, though small, were well up in their routine of difficult feats. McCune and Grand, eccentric comedy acrobats; Kresco and War, the prattling pals; The Monsoons, in a comedy sketch, "The Hold-Up"; Jim and Kitty Brady made up the bill.

GAYETY (George L. Clayton, res. mgr.; agent, Bert Levey).—Week 81: Despite many predictions to the contrary, this house since its opening under the new regime has done a splendid business, and in face of decidedly stormy weather. The Jas. Post Company consumed most of the time with a "rough-house" comedy labeled "The New Motorman," a farce far removed from the bane ribbon class. In the olio were Chas. and Irene Maloon in a singing and dancing routine; Dow and Dow, dialect comedians; and The Ronaldo Duo, in a grotesque electrical offering, entitled "In Darkest Africa."

## BOSTON

By ERNEST L. WAITT.

VARIETY Office,

60 Summer St.

KEITH'S.—Eva Tanguay might have held the stage an hour every performance had she wished—the crowded house wanted her. Eva went better than ever before. Burt and Stalford have good sketch; Watson's Farmyard, clever; Mirra Golden Troupe, fine; Violette Allen Co., good; Brown, Harris and Brown, "The Angels," Steely and Edwards, Burt and Bertha Grant, good bill. Business big.

ORPHEUM.—Rice and Cohen headlined. Edith Helena, singing great; Mr. and Mrs. Edw. Lucas in Dieken types, slow, uninteresting to audience; Mayme Remington, same Mayme, same "picks"; Will Dillon, could stay a month; Searl Allen and Co., ordinary; Laytons, contortionists, novelty; Fox's Circus, laughable; Three Deltons, fine; Mozart, musician, unusually good; Barnes and West, good.

BIJOU DRAM (reopened, Mrs. E. H. Clement, mgr.).—She raised the price from 10c. to 25c. the first day, drove hundreds away.

GAILETY.—"Golden Crooks," billed heavily here, Gailety being only house to use boards; Jack Reid, Ella Gilbert, "That" Quartet" (the same?); W. A. Inman, in olio.

HOWARD.—Moran-Atell fight films featured, also "Fashion Plates."

COLUMBIA.—"Imperial," with Harry Cooper and Jack Gruet, Beardsley Sisters, John Dove, Mamie Lee, and Charles H. Mack in olio.

PALACE.—"Serenaders," with Bob Van Osten, Moran Sisters, Lyric Four, Savan and Warren, Eileen Conroy, Hagan and Westcott, and Abdallah Arab acrobats.

AUSTIN & STONE'S.—Lalanche, strong woman; Zulu Village Zoltos on flying rings; Manhattan Girls, Defelo Sisters, Elsa and Campbell, Tom Bullock, Knight and Seaton, and Thompson and Serida in combination shows.

NOTE.—Hugh P. McNally, press man at Gailety, has been made press agent of the Boston.

## PHILADELPHIA

By GEO. M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Montgomery and Moore, their first showing, registered the big hit, Ed. F. Reynard continues to keep far in advance of ventriloquists, his new offering being well put together and handled in the usual clever style. Barry and Wofford had new patter and some parodies, which carried the act through in fine style. The woman is away above the average as a "feeder," and the two strike a rapid fire pace which never slackens. Ida O'Day is a new comers here and has got by in fairly good style. Stuart Barnes was back rather soon, but with a lot of fresh talk and some new songs he succeeded in making his usual good impression. It is a clever routine of acrobatics the Bounding Gordons have worked out, and the boys go through it in a clean cut and showy manner. "The Naked Truth" was repeated, meeting with the same mild favor. Bert and Bertha, the dancing violinists, offered a well liked novelty, and Alba, a strong woman, did some heavy weight juggling. Kelly and Ashby, on the bounding billiard table, unchanged; the Allyn Sisters, in a singing specialty with several changes of costumes; Bert Marshall and the Tuxedo Heads, with the pictures, filled out the remainder of the bill.

TROCADERO (Charles Cromwell, mgr.).—There are some good spots in the show given by "The Kentucky Belles." The best of them are put in by Jim Diamond, who is the principal comic with the show. The piece used by the "Belles" is called "The Redwood Holiday" and credited to J. G. Gibson, who has a straight part in the show, for its arranging. The much used and much abused "Dr. Dippy's Sanitarium" is the real title. The first act is draggy and void of comedy of more than ordinary merit, and, with the exception of Diamond, none of the members of the company give evidence of possessing ability to fatten their roles by individual effort. Gibson does the double of "General Boom," played by Diamond when he is not playing the straight. Dave Martin plays "Dr. Dippy" with quiet reserve. Adele Ranney wins chief honors among the women, the only other woman principal gaining prominence being Percle Martin. Esther Golden contributes a nice appearance. Several of the musical numbers, which are well handled by the chorus are catchy. The girls suffer in appearance by the costumes, nearly all of which need a general overhauling. The soiled appearance of the jersey suits spoiled one of the best numbers. Those worn in the second act appeared new, and here the looked very well. George O'Malley plays the role of a daffy clown, and in the second act puts over an eccentric dance which should be developed into a good number.

LUBIN'S PALACE (George Bothwell, mgr.; agent, Wm. Morris).—Louise's Monkeys; Young American Quintet; Jules and Marson; Reded and Hadley; Hathaway's Indian Tableaux; Webb and Norton; Arthur Hart; Herbert De Vean and pictures.

GAYETY (Eddie Shayne, mgr.).—"Blue Ribbon Girls."

CASINO (Ellas & Koenig, mgr.).—"Rose Hill." BIJOU (Sam Dawson, mgr.).—"Champagne Girls."

NOTES.—Jerome H. Remick & Co., the music publishers, has leased the store and basement at 1028 Market street, Philadelphia, for a period of six years.—Mrs. C. Lee Williams, wife of the manager of the Grand Opera House, Philadelphia, lies in the Jefferson Hospital, that city, in a critical condition from injuries received on Sunday last in an automobile accident near Egg Harbor. Mrs. Williams was with her husband and Mr. and Mrs. Max Green and returning to Philadelphia from Atlantic City when a rim on one of the wheels came off, causing the car to skid and the occupants were thrown out. Mrs. Williams was thrown against a telegraph pole and her skull was fractured.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Martini and Maximilian, illusionists, clever; May Florine Linden, songs, went well; Leslie, Leigh and Co. in "Weaving the Net," took the house; Willy Weston, songs, decided hit; Flo Irwin and Co. in "Mrs. Mix Mixes," scored distinct triumph; "Dixie Serenaders," won applause; Sansone and Deilia, jugglers, good.—EMPIRE (J. H. Rhoades, mgr.).—8-10: Sam Scribner's "Big Show," 11-13: "Girls from Happyland."—GAILETY (H. B. Nichols, mgr.).—"Broadway Gailety Girls," drawing big houses.

CHAS. MARTEL.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.; U. B. O., agent. Monday rehearsal 10).—Yamamoto Brothers, novel act; Sullivan and Pasquella, lively skit, well received; Sharp Brothers and their "Six Ducky Belles," pretty number; Charles Leonard Fletcher, impersonations, enthusiastic reception; Howard's Dogs and Poodles, well trained; Otto Bros., laughing hit; "A Night on a Houseboat" closed good bill.—GAYETY (W. L. Ballant, Jr., mgr.).—"Bent's-Bantley," good show to good business.—MONTEAGUE (Montague Jacobs, mgr.).—"Sam Devore Show." VICTORIA (Pearce & Schack, mgrs.; agent, Wm. Morris).—Rice and Lydell, Musical Thor, Revel and Deery, Parker and Co., Arlington and Helstone, Herbert Terry, Adams and Mack; crowded houses.—BLANET'S (O. M. Ballant, mgr.).—Camera subjects changed twice a week; ill. songs changed twice a week; m. p. daily. Specialties: McGarvey, female impersonations; Van Dorn, the mystic snow; Kilpatrick, Emerson and Smith, baton jugglers; crowded houses.—LUBIN'S (E. C. Earle, mgr.).—The Tania Midglets, Lang and Cowart, Harvey and Belles, Chas. Thompson, Howard Shelby, Monte Wolf, Dan A. Anderson, May Lawrence; good business.

JOHNNY MEYERS.

BRISTOL, TENN.

FAIRYLAND (J. C. Meaney, mgr.).—Week 1:

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Everything electrical for the theatre.

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Will show for the first time in New York the tabloid musical comedy, "THE WRONG MAN" MANAGER AND AGENTS LOOK IT OVER

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**"JUST KIDS"**ARE  
**RAWSON AND CLARE**  
SON TONS

THE COMEDY DUO.

**BERT AND LOTTIE WALTON**WEEK FEB. 8, STAR, BROOKLYN.  
PAT CASEY, Agent.**MELVILLE ELLIS**

REAPPEARANCE IN VAUDEVILLE.

Direction PAT CASEY.

**AERIAL SHAWS**WALTER ROSE  
WORLD'S GREATEST AERIALISTS.  
Three seasons with Ringling Bros.  
Under direction of WILLIAM MORRIS.**GEO. P. MURPHY**

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AS THE GERMAN WAITER  
IN "THE NEWLYWEDS  
AND THEIR BABY"

Management LEFFLER, BRATTON CO.

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A VAUDEVILLE SUCCESS

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Only act of its kind. The Mighty Mites, who set the public a talking. Feb. 8, Colonial, Lawrence, Mass.  
Pioneer, AL SUTHERLAND.**BRENCK'S BARE  
BRONZE BEAUTIES**

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Special drop in "Two," close in "One." Address VARIETY.**Part of WORMWOOD'S ATTRACTIONS**

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MONKEYS**The greatest drawing card  
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**FRED KARNO'S Comedians**

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"Night in Slums of London"

Week Feb. 15, Poli's, Wilkesbarre

**WILLA HOLT WAKEFIELD**SONG READINGS.  
UNITED BOOKING OFFICES, NEW YORK.**Lillian Hale and Co.**Presenting "THE PHANTOM RIVAL," assisted by the Author  
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PAT CASEY, Agent.

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**Harlan Knight and Co.**In a One Act Rural Comedy,  
"THE CHALK LINE"

By UNA CLAYTON.

Direction EDDIE KELLER.  
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'CHOCOLATE DROPS'"**WITH  
KING and BAILEY

Management of GEO. L. ARCHER. Week Feb. 15, Lyric, Newark. Booked by B. A. MYERS.

**La Rose Bros.**

EUROPEAN PANTOMIMISTS and TRICKY ENTERTAINERS

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Direction M. W. TAYLOR, 405 Oddfellows Building, Philadelphia, Pa.

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A DISTINCT Instrumental  
Singing NOVELTY  
Our act is of the vintage of 1896—  
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**GARDNER AND STODDARD**"VAUDEVILLE FRIVOLITIES."  
I expected every minute to hear Marie Stoddard break into a "Gibson Girl" song at the American this week while she wore the black velvet dress. Miss Stoddard is nearer the "Gibson" type naturally than a great many who artificially try for Mr. Gibson's "Girls."—"The Woman in VARIETY."  
This week (Feb. 8), Fulton, Brooklyn. NOW ON MORRIS TIME.**JOHNSON STUDENTS**

CLUBMANIAOS IN "ONE YELL."

Agent, PAT CASEY.

**EYE**Kept the good work up at Hyde & Behman's Olympic last week.  
Am repeating the same this week at the MURRAY HILL.  
Am closing the OLY with FADS AND FOLLIES.  
Am going to ENGLAND this summer on Business and Pleasure.  
Will be at the GAYETY, PHILA., PA., next week.  
Do "57 Varieties of Vaudeville Stunts" in one for 15 minutes.  
Am IRVIN R. WALTON, "That Versatile Fellow."

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### INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.; agent, U. B. O.).—Genaro's Band, musical treat; Bessie Wynn, winsome; Tom Davies Trio, "Motoring in Mid-Air," sensation; Julie Ring and Co., in "The Wrong Room," happy hit; Two Pucks, good; Hallen and Hayes, comedy fair; dancing good; Joe Cook and Bro., expert jugglers; Great Lester, genuine ventriloquist.—EMPIRE (Harry K. Burton, mgr.).—"Century Girls," musical comedietta, "The Hotel Thesplan," satire, "Beans," Abe Goldman, Barrett and Belle, Early and Late, Jerome and Jerome, James Furvis, "Chooceeta," fifth appearance of the season.

JOS. S. MILLER.

### IOWA CITY, IA.

RIJOU (H. F. Pocock, mgr.; agent, W. V. A.).—11-13: Jennings and Jewell; Davis and Francisco; Nicolo. 14-16—Ed Dunkhwin and Co.; Chase Williams; Charles Marvell. J. J. M.

### LEAVENWORTH, KAN.

PASTIME (T. O. Mack, mgr.).—A very good bill, with the Gee Joes, the living marionettes, as headliners; Mexico, a pretty soubrette, a. and d., takes very well; Wallace Goodwin, blackface, monolog, appreciated. J. E. FAULKNER.

### LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr., agent W. V. A.).—Week 1: Franklin Underwood and Co., scored; Goodwin, Patton and Co., in "Mr. Stranger," good; Campbell and Yates, pleased; Merritt and Love, fair; DeFaye Sisters, banjoists, pleased; Whitehead and Grierson, hit; Espe, Dutton and Espe, clever acrobats, comedy, and good.—DREAMLAND (Wm. Robertson, Jr., mgr.; agent Western States).—Week 1: Gilbert's Animals; Canman and Canman; Chas. L. Bagley, ill. song, and m. p.

LEE LOGAN.

### LOS ANGELES, CAL.

WALKER (J. Harry Pieper, mgr.).—Week 1: DeGarmo and Keogh, fairly good aerial act; Ballard, Albert and Wilson, in "A Night Out," fair; Al Hesse, tramp juggler, laughable; Earl-Raworth and Co., sketch (New Act); Armstrong and Davis, hit of bill; Ferné Darby, ill. songs, good.—ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Les Salvaggia, whirlwind dancers, well received; Rooney Sisters, a. and d., clever; Wilfred Clarke and Co., in "What Will Happen Next," hit of bill; Chas. and Fanny Van, scored again; Hibbert and Warren, a. and d., good; De Biere, illusionist, surprising tricks; "School Boys and Girls," and Rogers and Deely complete bill. SHANNON B. MYERS.

### LOUISVILLE, KY.

MARY ANDERSON (James L. Weed, mgr.).—"Aldrich," unique turn; Vinie Daly, attractive singer; Ethel Alton and Masie Oliver, powerfully produced; George Fredo, musical comedian; Finlay and Burke, good; Elizabeth M. Murray, clever; "Cadets De Gascogne," good; The Four Blues, acrobats.—BUCKINGHAM (Horace McCrooklin, mgr.).—"Cozy Corner Girls," opened to good crowds. SAM. H. SIMCOE.

### MUNOIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun).—Tinton and Coyne, hand balancers, hit; Walter Daniels, character studies, good; Geraldine McCann and Co., a. and d., good; Frank Gray, ill. songs, good; Three Elnestos, good. GEORGE FIFEN.

### READING, PA.

ORPHEUM (agent, U. B. O.).—Payton and Wilson, good; Swan and Bamhard, laughs; Marlon Garson, favorable impression; Foran and Pelletton, well received; Carson and Willard scored; Blimm-Bomm-Brrr, classy musical act; Sam. J. Curtis and Co., big hit.—GRAND (Beis & Appell, mgrs.; agent, W. S. Cleveland).—M. P. and Minnie Palmer, Elmo and Comedy Dog, Barrow and Milo. Change bill Thursday.—BIJOU (S. Lubin, agent).—M. P. and Cole and Hughes, Renetta and La Rue, Dancing Leo, Chas. B. Mack. G. R. H.

### SALT LAKE.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 31: Four Franklins, clever gymnastics; Carroll and Baker, dancing, average; Vernon, ventriloquist, good; James H. Cullen, well received; Anne Woodward, sang splendidly but cheapened her act by audience song; Una Clayton, in "His Local Color," very clever but support weak; Donald and Carson, captivated audience.—This week (31) saw the inauguration of vaudeville at the Grand, vice melodrama, squeezed out. Will Blinford has purchased an interest in the house, and is now manager. The White Hat Agency is to furnish the acts, and a good line is promised. Frank and True Rice, gymnastics, well done; Patrick and West; Adonis and Dog; Three Sados, jugglers; Claude Markely, exceptional banjoist. JAY E. JOHNSON.

### SEATTLE, WASH.

PANTAGES' (Alex. Pantages, mgr.; Western States; Louis Pincus, agent, New York).—A strong bill, with Melbourne McDowell and Virginia Drew Prescott, as feature, a good drawing card; Alsace and Lorraine, musical, immense; The Three Phantoms, athletes, great; The Rich Duo, very good; The Two Johnsons, a. and d., very clever; Arthur Elwell, ill. song, good.—ORPHEUM (Martin Beck, gen. mgr. Orpheum Circuit, agent direct).—"Thirty Dollars," by Frank Nelson & Co., headliners, a strong act well played; Joan Ischeroff's Circus, a good attraction; Royal Italian Quartet, fine; Borani and Nevro, nique; May Boley, musical, good; Goldsmith and Hoppe, musical, immense; Mack and Marcus, cartoonists, clever.—STAR (S. C. Frank H. Donnellan, mgr.; S. C. agent direct).—"Colin's Dog, headliner, entertaining; Errac, "The Street Musician," immense; Frank Mayne and Co., playing two acts, "The Sexton's Dream" and "The Tipster," the former a pretty scenic effect, the latter a racing sketch, very good; Les Boessinis, athletes and globe rollers, fine; Onetta, Dervish dancer, very clever; Ed Roesch, ill. song, good.

### SIOUX CITY, IA.

William W. Crane, who appeared in Father and the Boys at Sioux City, was walking past the uptown ticket office of the Chicago and Northwestern office Tuesday afternoon, when a rap on the window called him inside. There he found Lew Simmons, who was playing the Orpheum, and City Passenger Agent E. W. Jamar. The three were formerly in minstrelsy together in Philadelphia, back in the 60's. Mr. Simmons is now 72 years old, and Mr. Crane is 65, but that did not stop them from doing a few fancy steps on the ticket office floor, just to show that they were still there. O. S. O.

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LENGTH, 840 FEET

RELEASED FEB. 11

"THE  
Bank Messenger"

The black sheep. A daring deed. The loss is discovered. The first clue. The laundry mark. He is a thief. Parents' sorrows. Let justice prevail.

LENGTH, 705 FEET

"A SECRET"

An old maid listened at the door. She carries the secret to her friend. They both together visit their friends and so forth until the whole town knows the secret.

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**IMPERIAL MUSICAL TRIO**  
Instrumentalists Supreme.  
Musical Proton Offering, Featuring  
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Comedy, Songs, Dances, Conversation and Stunning Costumes.  
This Week, Feb. 8th, Orpheum, Boston. BOOKED BY WILLIAM MORRIS.

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Blackface Character Comedienne. Booked solid  
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TRIXIE"**

The Horse that entertained the King.  
No time open until Nov., 1906.

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"The Devil" in "The Devil  
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**SPOKANE, WASH.**

**ORPHEUM** (Martin Beck, gen. mgr.; Joseph A. Muller, mgr.; agent, direct).—Week Feb. 1 to 6: Geo. W. Leslie & Co., "The Naked Truth," the star feature of one of the season's best bills; Manklin, the frog man, good contortion; Connelly and Webb, musical, pleased; Foy and Clarke, "The Spring of Youth," very amusing; Agnes Mahr, dancing, one of the best acts of the kind seen here; Bowers, Walters and Crocker, "The Three Rubes," won merited applause; Mr. and Mrs. Franklin Colby, in their musical novelty, "Kimo," good.—**PANTAGES** (E. Clarke Walker, mgr.; Western States agent direct).—The Hantons, in "Just Phor Phun," pleased; Rose and Reese Blossom, "A Matrimonial Spot," good; Somers and Styrke, "Jackson's Honeymoon," amusing complications; Kid Gabriel and Co., cowboy poses, fair; Ladell and Brown, "Two Live Ones," energetic dancing, good; Wm. D. Gilson, singing, a favorite.—**WASHINGTON** (George Blakeley, mgr.; agent, E. O. direct).—Adolph Zink, headliner for this week, has made many friends for himself during his stay; John LeClaire, juggler, good; Fougere and Emerson, s. and d., fair; Ellsworth and Lindon, "His Day Off," pleased; Australian Tree Fellers, in their unique act, took well.

**SYRACUSE, N. Y.**

**GRAND OPERA HOUSE** (Jos. Pearlstein, mgr.; agent, U. B. O. Monday rehearsal 10:30).—Four Sisters Ylerom, good; Collins and Brown, good; O'Brien-Havel pleased; Lily Lena went big; Agnes Scott and Horace Wright, good; Charlie Case scored; Zeno, Jordan and Zeno, good.  
**SAM FREEMAN.**

**WINNIPEG.**

**DOMINION** (G. A. & V. O. Kobold, mgrs., Agent W. V. A.).—"Night Palace Girls" (second week), one of house's biggest hits; Beane and Co., poor playlet well done; Earl Bony and his dogs, clever; Morrow and Schellberg; Benash and Miller; Ruth Burnett-Agnes Major; Frederick Musical Trio. Splendid show, big

houses.—**BLJOU** (Geo. Case, mgr.; Agent, E. O.).—Manuel Romain and Co., musical, pleasing; Anne Crewe and Co. in "My Lady Rames"; good; Delmore and Onida, pole balancing; Ira Donnette; The Coleys, s. and d. Fine show and good crowds. **HUGH.**

Gil Robinson was in Cincinnati this week attending a directors' meeting of the American Playing Card Company. He visited the "Governor" for several days.

Charles Clinton Wilson, railroad contractor for all the Ringling shows, has sent out an announcement card heralding the news that a baby boy arrived at his home in Chicago, Jan. 8. Wilson, Jr.'s, full name is to be Charles Ringling Wilson.

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that they had to lower  
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# VARIETY

VOL. XIII., NO. 11.

FEBRUARY 20, 1909.

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WEEK OF

BOSTON

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# VARIETY

VOL. XIII., NO. 11.

FEBRUARY 20, 1909.

PRICE TEN CENTS.

## ENGLISH CONTROVERSY ENDED BY THE ARBITRATOR'S AWARD

**Passes Upon the Points Submitted by the English Artists and Agents. Continental and American Acts Not Considered.**

(Special Cable to VARIETY.)

London, Feb. 18.

Arbitrator Askwith has made his awards in the artists-agents' controversy. The Arbitrator decides that commission shall be paid upon re-engagements only when an English act is playing a house for the first time, and the re-engagement is booked from then. There shall be no commission upon a re-engagement when an act plays for more than eight weeks with one manager.

The conditions formerly prevailing as regards American and Continental acts have not been altered in the award.

The commission upon English acts has been placed at ten per cent.; no limit to the commission which may be charged foreign turns (including American) has been set.

An arbitrator was agreed upon by the opposing artists and agents to settle the long-drawn out fight between them.

### HAS A REAL PRINCE.

London, Feb. 8.

The next "attraction" Paul Murray is to spring upon London will arrive in the person of a real live prince. Mr. Murray is the William Morris representative here and has made the acion of the royal family a very fair offer.

The Prince is Milan Obrenovitch Christitch, a natural son of the late King Milan of Serbia. He has just recently played at the halls in Budapest, singing Hungarian songs and giving an exhibition of sharp-shooting. As a singer Christitch doesn't rank as high as his title, but he is there with a gun, according to reports. The Continental houses have taken to him.

He very manfully says the object of the stage for him is to earn his living only, preferring that capital not be made out of his birthright. The managers agree with him.

### SQUARE MAY BE MUSIC HALL.

It is rumored that William Morris and Charles E. Blaney are deliberating whether to change the policy at the Lincoln Square from straight vaudeville, as now prevailing there, to the music hall scheme so successfully installed at Morris' American, New York, Chicago, and the Orpheum, Boston.

If the Lincoln Square adopts this system of many acts, it is doubtful if smoking will be permitted on the orchestra floor unless the complexion of the clientele should change with the policy. Just now the percentage of women patrons downstairs is far in excess of the males.

A similar scheme for the Fulton, Brooklyn, another Morris house, is being spoken of.

### M'MAHON FIXED ABROAD.

London, Feb. 11.

Tim McMahon has booked his "Watermelon Girls" to open at the Palace, this city, next August. Mr. McMahon with Edythe Chappelle, opened here at the Palace in their conversational turn, remaining six weeks, having had the engagement extended five since the trial week.

McMahon and Chappelle have scored so roundly they can remain here for years if they want to.

Marie Dressler has proposed to Mr. McMahon to "put on" all the numbers with her show which opens at the Aldwych Feb. 28. Miss Dressler has that house under her management. She also wants McMahon and Chappelle to take two of the principal parts. Whether Mr. McMahon accepts will probably depend upon the money consideration.

### MORTON GETS OVER.

(Special Cable to VARIETY.)

London, Feb. 17.

James J. Morton appeared at the Palace Monday, and did quite well.

### AMERICAN THE MORRIS HEAD-QUARTERS.

"Just tell them they have got to move," remarked William Morris to Superintendent Dempsey of the American Theatre. "They" are the tenants of the bachelor quarters in the American Theatre building. There are twenty apartments containing young and old men who have successfully eluded females for a shorter or longer time.

The leases expire on May 1, the date when the term of Mr. Morris' present occupation of his quarters at 1440 Broadway runs out. The headquarters of the Morris Circuit will then shift to the American Theatre, necessary alterations being made. There are five floors, and each will contain a department.

The convenience of the offices to the theatre, a door allowing the Morris staff to step into the auditorium when a new act or acts may be viewed at a moment's notice, is one of the inducements for the step. The other is Mr. Morris' inclination toward being quartered in his own building, he having a lease of the entire property.

The evacuation of the tenants in the apartments will lessen the income of the building about \$12,000 annually.

### COURTLEIGH'S WALTER SKETCH.

In a few weeks William Courtleigh will present in vaudeville a sketch written two years ago by Eugene Walter entitled "The Wolf Dog." The scene is laid in the northern part of Canada, and the characters are of the French-Canadian type, or "Canucks." Three adults and a child will compose the cast. The playlet will have its showing in a Morris theatre.

Mr. Walter is the author of "Paid in Full," "The Wolf," and "The Easiest Way," the agitation in the newspapers for the past two weeks for "clean" shows having brought Mr. Walter forward prominently as an author, press agent and debater.

"The Wolf Dog" is said to have a slight resemblance to Mr. Walter's "The Wolf," although neither is an elaboration or a condensation of the other.

### THEATRE FOR SALOON.

Youngstown, O., Feb. 18.

The Alvin Theatre is to be converted into a saloon.

### COMBINATION BOILING AGAIN.

London, Feb. 8.

The music hall combination is once again seething. The pot has commenced to boil since Stoll and De Frece got together.

The others are now said to be in a mood to follow, but it is rumored that the reason for Barassford and Gibbons holding back may be found in Geo. Dance, a strong-willed person with a considerable money interest in both of these circuits. Mr. Dance would like to be the main fellow besides the money fellow wherever he might find himself, and if Gibbons and Barassford should join Stoll-De Frece it would probably come to a clinch between Dance and Oswald Stoll for the "strangle hold." The betting over here is that no one will get any kind of a hold on Mr. Stoll.

### A PIECE FOR JACK SLAVIN.

Frank McKee is strongly rumored as the financial man behind the musical comedy now in process of promotion for Jack Slavin to star in, by Harry B. Smith and Raymond Hubbell.

No line upon the first public presentation has been given out.

### LEW FIELDS' NEW SHOW.

A new piece has been written for Lew Fields by Raymond Hubbell and Glen McDonough, the latter taking care of the book and lyrics. It will be a big production, and shown before long for the first time out of town in a house, the announcement of which will cause some comment when made known. Later the Fields production will enter a Broadway theatre (not the Casino nor Herald Square).

### LUBIN'S \$120,000 THEATRE.

Philadelphia, Feb. 18.

S. Lubin, the moving picture manufacturer, exhibitor and show promoter, has purchased the property at 915-917 Market Street, and will erect a theatre for a combination picture and vaudeville show to cost \$120,000. It will be named the Victoria, and a higher grade of acts than customarily employed in picture houses will be played.

Felix Isman, the Philadelphia real estate operator, and other men of money are interested with Mr. Lubin in the enterprise.

**CANCELED I. B. A. BOOKINGS.**

Denver, Feb. 18.

The Curtis Street Theatre will discontinue vaudeville Feb. 20. It is on the Smutzer & Pelton Circuit, and has been booked through the Independent Booking Agency of Chicago.

At the headquarters of the firm in this city, a member said that the shows have not been in accordance with the promises made. It was also stated that on Jan. 29, Fred M. Barnes, the manager of the I. B. A. at Chicago, wired Smutzer & Pelton that unless additional time was secured the show booked for week Feb. 14 would be canceled. The firm instructed Mr. Barnes to cancel. Acts arriving here are working this week. Those on the bill last week were given return transportation to Chicago.

This likely terminates the connection between the I. B. A. and Smutzer & Pelton, and may end the firm's further interest in vaudeville. The Curtis Street will revert to its former policy.

Chicago, Feb. 18.

Smutzer & Pelton have canceled all shows booked for their houses playing acts placed through the Independent Booking Agency of this city. Judge Dunne, the Chicago legal representative of the White Rate, the organization behind the I. B. A., threatens legal proceedings against the firm for cancellation of acts already contracted for and which have started westward. It is claimed that the acts were not notified before leaving here. The Smutzer & Pelton theatres played two weeks of the I. B. A. vaudeville.

This move on the part of Smutzer & Pelton, it is reported, may affect the booking arrangements made last week by the I. B. A. with Tony Lubelski, who, according to the account, joined some Colorado houses to the S. & P. vaudeville time. These are said to have been withdrawn at the same time.

**"JAY CIRCUS" A PLAY.**

Chicago, Feb. 18.

Sherman and De Forrest will start over the Stair & Havlin time on Easter Sunday in "A Jay Circus" under the management of Ed Rowland. Lem Parker will erect a piece from the act's former sketch.

**HOW OLD IS CLARA MORTON?**

Philadelphia, Feb. 18.

A birthday dropped around this week for dainty Clara Morton, of the Four Mortons, who are with "In Town" at the Walnut Street Theatre. The festive occasion happened on Tuesday, February 18.

Sam Morton, the father; he knows how old Clara is, and Kate, the mother; she knows how old Clara is; so does Clara, and all of the family including Paul, who knows also, say they will tell if anyone is curious enough to want to know.

For surety in receiving a reply, Sam Morton is the one to address.

**OLLIE YOUNG ELOPES**

Chicago, Feb. 18.

Ollie Young, the hoop roller, has passed through an elopement. He and his bride are at the Hotel Saratoga. Mr. Young is playing at the Majestic this week.

The eloping couple started from Minneapolis, and were impelled to the move by the objections of Mrs. Young's father, reputed to be one of the wealthiest citizens of that burg.

**SUMMER GARDEN SCRAP.**

St. Louis, Feb. 18.

What looks like the merriest summer garden war waged here for a long time, is heralded in the announcement made this week of a summer dramatic theatre to be built in Delmar Garden in addition to the usual opera pavilion company. The plans for the new theatre, which will be under the management of D. E. Russell, manager of the Imperial, have been drawn and provide for a building 100 by 100 feet, with a stage 72 feet wide, 46 feet high and 45 feet deep. The 2,840 seats will range in price from \$1 to 25 cents. The attraction will be a stock star one in first class repertoire, with frequent changes of stars.

The reason for the promise of a double bill at Delmar this summer with musical and legitimate shows playing in adjoining al fresco theatres is to be found in the announcement last week that the Oppenheimer Brothers had secured West End Heights and would install a musical comedy company. Heretofore perfect peace has reigned, as three managements each catered to a distinct clientele. Those who preferred vaudeville went to the Highlands, while those wanting to see a legitimate play or a musical show went to either Suburban Garden or Delmar. But with the prospect of the Oppenheimers cutting in on both the Delmar and Highlands patronage with a combination vaudeville and lyric show the Delmar management elected to take the offensive and enter into competition with Suburban.

It is semi-officially announced by the Oppenheimer Brothers that Mrs. Lealie Carter will be the star of the stock company at the Suburban Garden this coming season.

Bessie Wynne, the musical comedy star now in vaudeville, and John Young, at present with "The Time, The Place and The Girl," are the first and leading engagements for the musical comedy stock company to appear at West End Heights.

**"HONEY BOY" IMPROVING.**

Utica, Feb. 18.

It is expected that Geo. Evans will be able to leave this week the Faxon Hospital, where he was operated upon last Wednesday for appendicitis.

"The Honey Boy" will rejoin Cohan & Harris' Minstrels, but may not resume active work until his strength is fully regained.

Raymond Hitchcock joined the Minstrels here, and is still with the company in Mr. Evans' part. Press Eldridge has been added to the roster.

Frank Fogerty, the monologist, was asked to replace Mr. Evans until his recovery, but engagements in New York prevented the acceptance.

**"EMPIRE CITY" IN "HIGH LIFE."**

A deal has been brought about by Mike Simon, stage manager at Hammerstein's, to feature the Empire City Quartet in Mr. Simon's "High Life in Jail," a production given its "try out" some time ago, laying dormant since.

A comedy part is being written for Harry Cooper, the Hebrew comedian of the singing four, and Mr. Simon has already secured the time wanted.

The father of the Jupiter Brothers died last week.

**WHAT IS POLI DOING?**

London, Feb. 8.

Since S. Z. Poli arrived on this side of the water reports have been constantly cropping up in and about London that there is some change contemplated in the condition of the Poli Circuit in America.

It is said that Mr. Poli has had conferences with H. B. Marinelli, and while that is not looked upon as significant in any way, they are used to support the rumor that Mr. Poli has some unknown plans afoot.

A letter received here from Chicago by an American said he had heard talk that Mr. Poli and the Inter-State Circuit, playing the Majestic theatres in the South, had had some kind of negotiations together, and the letter rather vaguely hinted at a future combination of some nature between Poli and the Inter-State.

It is believed over here that before Mr. Poli sails away for the States something important having to do with his booking relations as they are at present will happen.

It is not known when Poli will return, nor is it known where he is at present.

**HITCHCOCK A BANKRUPT.**

A petition in bankruptcy was filed this week by Raymond Hitchcock, with liabilities of \$29,000; assets, \$16. One creditor, a non-professional, residing in Auburn, N. Y. (Hitchcock's native town) is a creditor for \$10,000 money loaned.

**M'CARREN LEAVES PORTLAND.**

Directing a theatre representing \$350,000 in a town of 55,000 is no sinecure. John H. McCarren will testify to this, for Mr. McCarren has given up the management of the new Keith's Theatre at Portland, Me. J. E. Moore, who is interested in the house, and formerly ran "Moore's" in the same place, resumes the office, with Will H. Stevens, late of "The Nickel," a former Keith picture place there, as his assistant.

Mr. McCarren and his family are located in New York now. For nine years he had charge of the stage at Keith's, Boston, and is regarded as one of the leading stage directors (variety) in the show business, with an experience of 30 years to his credit.

It is said that the United Booking Offices may establish the office of General Traveling Stage Manager, appointing Mr. McCarren to the position.

**MANAGER RUBY, PLEASE.**

Keep off that "Jules" thing after this; it's "Manager Ruby" now. Commencing Monday Manager Ruby will have charge of the Standard, Philadelphia, the former D'Arcy & Speck house in the town made famous by the Schuylkill.

Six acts and pictures will be the plan, and our own Jules Ruby the bookin' man.

**MURRAY AND MACK'S OFFER.**

Murray and Mack have written Pat Casey for a line on future vaudeville time for them.

Their show will close on April 11 in Indianapolis, and from then on Mr. Casey may send the team a route, or suggest they play in vaudeville for a full season commencing in September.

**ROOF-MANAGER-AUTHOR.**

A roof garden, a roof manager and a railroad train are the combination which has driven William Morris into the authoring business. Mr. Morris told it himself, but not for publication, but what's the use of holding out a piece of news like that?

While on his western trip, the manager of the American (New York and Chicago) bethought himself of the roof garden above the American (New York). He knew there must be something done this summer, for there's Hammerstein's Roof and the New York Roof and the Amsterdam Roof, so Mr. Morris yelled, "Porter, oil the wheels and bring me the fire-axe, I'm going to write a play."

The porter looked up the rules of the road, but neither he nor the Pullman conductor could find anything directly bearing upon the case, although there was one paragraph they agreed could be applied if the patient grew violent. While the train sped on from Pine Tree Junction to Tank No. 6, William Morris sketched out the scenario of what's going to be next summer's offering up in the air on his pet New York theatre.

It looks like some show, too. Sam Bernard has received an offer from the "Independent" to while away the warm weather as one of the Morris entertainers. There are a lot of other big names scudding around the think cells in the manager's grey matter. It will all come out.

**ANNA DOHERTY WANTS DIVORCE.**

An action for a divorce from her husband, William A. Inman, has been instituted by Anna Doherty (Doherty Sisters) through her attorney, David Steinhardt.

The action has been commenced in the Supreme Court of New York State, the statutory grounds basing the complaint. Mr. Inman was served with the papers in Buffalo when "The Golden Crook" played at the Garden Theatre there. He is represented in the case by Jones, McKinney & Steinbrink.

Miss Doherty alleges that her husband was indifferent to his marriage vows while in St. Louis earlier in the season. Mr. Inman says he has a complete defense. There is a child, Wm. A. Inman, Jr., for the possession of whom a hot contest will be made.

The couple were married about two years ago or more. Last summer, Miss Doherty played abroad with her sister Lillian, the latter having crossed the pond first, appearing in a single act until Anna arrived. The child is with Mr. Inman's mother-in-law.

Last week in Brooklyn a settlement was reached in the Catherine Rowe will case, Mr. Inman's grandmother, who died some time ago, leaving an estate of \$600,000 to her grandson, Johnny Inman. The daughters, Pearl Inman and Mrs. Connors, and the grandchildren, including William A., contested the will. The settlement arrived at gives each of the contestants about \$25,000.

**SIGNS TOMMY ROSS.**

The Cohan & Harris firm has placed Thos. W. Ross under a contract, and Mr. Ross will issue forth as one of their stars in a piece of which Geo. M. Cohan will be the author.

# BUREAU OF INFORMATION AND SALES EXCHANGE, BECK'S PLAN

## The Orpheum's General Manager Working Out the Scheme. Has Little to Say of His Western Trip.

Martin Beck, Pat Casey and Mark A. Luescher returned to New York late last week. Previous to Mr. Beck's arrival it was reported he had rented a suite of six rooms on the fourth floor of the new Astor Building. The United Booking Offices and the Orpheum Circuit have taken the sixth floor of the same structure for their headquarters, commencing May 1.

Mr. Beck's use for the fourth floor suite caused some mild speculation. It seems from what he said this week to a VARIETY representative, it is his intention to establish a general information bureau, where actors may secure information of all kinds at a monthly or yearly fee. The charge is to be nominal for the support of the offices.

There will be five or six departments: Publicity and Promotion Library, Scenery, Electrical, Railroad, Financial and perhaps another.

Information in reference to acts, plays, routings, and all matters an artist would be interested in will be on tap at the Bureau. In the library sketches may be read over, and a Sale and Exchange Agency (probably the sixth department) will be inaugurated. Mr. Luescher may have the general supervision of this Bureau, if Mr. Beck goes through with it.

Asked as to particulars of his western trip, he would say nothing positive, but intimated that before long there would be a general consolidation of the vaudeville time in the West. Mr. Beck said that the business was very good at all points where the party stopped.

Nothing could be obtained from Mr. Casey. He said he had seen a great deal of country, enjoyed the trip and was congratulating himself upon having gone westward.

Since the return of the Messrs. Beck and Casey there have been nothing but rumors, with no basis for any of them.

Mr. Beck said he is writing the greatest essay on theatricals that has ever been written. He calls it "A Timely Warning" and when finished Mr. Beck is going to hand it to the Associated Press to wire all over the country. At least, Mr. Beck so informed VARIETY's representative.

### MAYME GERHUE IN "JUNE."

Mayme Gerhue has returned to this country from Australia, and will re-enter vaudeville in her pretentious western sketch "June," opening on the Morris Circuit March 1.

Miss Gerhue presented it for a week or so around New York before leaving for the other side of the world.

### RECOVERS \$1,685 FROM DOCKSTADER.

Boston, Feb. 18.

The Three Leightons were given a verdict for \$1,685 in their action brought against Lew Dockstader for the recovery of money due under a contract issued by

Dockstader to the Leightons during 1905.

The act left the show at Columbus. The trial was held here last week. There is cash deposited as a bond of over sufficient amount to satisfy the judgment. Clarence Eldrege appeared for the Leightons; Tom L. Barry for Dockstader.

### LEONA ANDERSON ENGAGED.

St. Louis, Feb. 18.

The engagement has been announced of Leona Anderson to Louis Ginter Young, of New York. Miss Anderson is a native of St. Louis, having removed to New York, where she appeared in musical comedies, and was of the "Prince of Pilsen" Company, headed by Louise Gunning, that visited England.

Mr. Young was a former partner of A. O. Brown in the Wall Street stock brokerage firm, which collapsed last fall. Mr. Brown has married Edna Wallace Hopper.

Miss Anderson is a very popular young woman, both here and in the metropolis. She is a beautiful girl, and Broadway usually has a good idea of the incoming fashions in women's wear when Leona glides through the street.

A brother of Miss Anderson is connected with the moving picture enterprises of Geo. K. Spoor in Chicago.

### CATHERINE ROWE PALMER & CO.

Chicago, Feb. 18.

Catherine Rowe Palmer, late comedienne of the Olympic Music Hall Stock Company, and the principal woman in the "Merry Go Round" the early part of the season, is going in vaudeville with four others, two men and two women.

It will be a comedy singing and dancing act, and will be booked by the Western Vaudeville Association.

### PERHAPS WEST; NOT EAST.

Chicago, Feb. 18.

Captain Stanley Lewis, who with his wife is playing in vaudeville in a dramatic sketch for the Western Vaudeville Association, travels in an automobile furnished him by an automobile concern.

His route is so arranged as to permit the touring from town to town.

### ORPHEUM PROPERTY BOUGHT.

Omaha, Feb. 18.

When Martin Beck stopped off here on the way from San Francisco to New York, Mr. Beck purchased the Orpheum Theatre property for something around \$225,000. The property now belongs to Mr. Beck and Morris Meyerfeld, Jr., the president of the Orpheum Circuit, according to report, as their individual investment.

With an exception or two, the buying in of the Orpheum property here gives the Orpheum Circuit the future control of all its houses. The exceptions are New Orleans, Los Angeles and Kansas City. In the last two named cities, the Circuit has announced it will build to replace the present Orpheum theatres operated by it.

### FOR NEW AGENCY LAW.

Albany, Feb. 18.

Assemblyman Voss, of New York City, this week introduced into the lower house, a bill providing for the revision of the Employment Agency Law. The proposed measure includes radical changes in the old regulation covering particularly the booking of vaudeville acts.

It is the outcome of half a dozen conferences between the Actors' Union, White Rats, Comedy Club, Actors' Society and Society of American Magicians. The final draft was submitted to Denis F. O'Brien last week, and the bill in its approved form was dispatched to Albany Monday.

Although the text has not yet been made public, it is said it provides a new maximum scale of commission charges in the several classifications into which bookings are divided as regards length of contract. Assemblyman Voss, who introduced the measure is chairman of the Labor and Industry Committee of the Assembly.

### MONTGOMERY AND MOORE OFF.

The illness of Florence Moore caused a postponement of Montgomery and Moore's engagement at the 125th Street Theatre this week. The date at Hammerstein's for next week has also been canceled, the 4 Fords replacing the team at the latter house.

### OPENING IN TORONTO.

Toronto, Feb. 18.

There is an opening in Toronto for an opposition vaudeville house to Shea's, through Ambrose Small, manager of the Majestic, having announced there will be no more melodramas played there after this season.

The Majestic seats 2,000. When William Morris, the New York independent vaudeville manager, was here recently he stated to a newspaper man that only the largest capacity in Toronto could draw him here.

Toronto thinks that there will be Morris vaudeville here next fall, or the Majestic must install a stock company.

The work upon M. Shea's new vaudeville theatre here will start in about ten days. It is to have a seating capacity of 1,900 and cost \$200,000. The location is corner Richmond and Victoria Streets.

### OLYMPIA REVIEW WITHDRAWS.

(Special Cable to VARIETY.)

Paris, Feb. 17.

The revue which has been holding forth at H. B. Marinelli's Olympia here was withdrawn Feb. 12. Dating from then straight vaudeville will be the attraction at the house.

In the void left by the withdrawal of the revue have been placed Alexia, in a new act; Loie Fuller and her ballet, and the Sleds.

### KELLEY BACK TO VAUDEVILLE.

The sudden retirement of young Warner from "The Battle" and the hurried substitution in his place of William J. Kelley, has caused the latter to postpone indefinitely his purpose of re-entering vaudeville. Mr. Kelley has instructed his agent, Alf. T. Wilton, however, to secure him dates following his engagement in the legitimate piece.

### NEW OLYMPIC MANAGER.

Chicago, Feb. 18.

The new manager for the Olympic, to succeed John J. Murdock, who resigned last week, has been announced. He is Fred Ackerman.

Mr. Murdock resigned to give his attention to the business of the Western Vaudeville Association. He is also the president of the new independent moving picture concern recently organized here with a capital of \$2,000,000, the International Projecting & Production Co.

### SHORTSTOP LANDS ON STAGE.

Racine, Wis., Feb. 18.

Joe Tinker, the shortstop of the Chicago baseball champions for 1908, is playing the leading role of "A Home Run" in the Middle West.

The show was here last week, and Tinker did pretty well. It was the first performance. Tink muffed a couple of lines in the first inning. While at bat in the second, the shortstop placed a bad foul and was almost counted out, but when he declared himself, the official scorers in the gallery gave him credit for a "homer."

How Tinker declared himself was in this wise: "You are yeller dogs, and think you can buy me. But yer can't—We will win the game."

Tinker lasted for the Racine engagement and after a while he may stop any grounder which bounds back from the footlights.

### GERRY COSTS ACT ENGAGEMENT.

Through the Gerry Society forbidding the appearance of twelve-year-old Ross Forrester at the Fifth Avenue in "Lucky Jim" this week, Jane Courthope and Charles Forrester withdrew the act after the Monday matinee. Mr. Forrester wired from Pittsburg last Saturday for a young woman in Chicago to come to New York and play the part, which she did, but the lack of rehearsal for the very important role the youngster takes in the piece brought the sudden decision of the principals.

The ruling of the Gerry Society was taken through the smoking allowed in the balcony of the theatre, the Mayor revoking the permit he had issued for the child upon the Society's request.

### FLORA PARKER UNDER THE KNIFE.

The engagement of Carter De Haven and Flora Parker for the Morris time, upon which they were to open March 1 at the American, Chicago, has been put off indefinitely, Mr. De Haven informing the Morris office his wife (Miss Parker) had been ordered by her physician to undergo a surgical operation immediately, preventing her reappearance upon the stage before May or next season.

Mr. De Haven said he would gather a few girls, and play out the contracts with a "girl act," himself at the head.

### PORTLAND THEATRE CHANGES.

Portland, Feb. 18.

The Star, playing Stair & Havlin attractions, has been leased by Sullivan & Considine for continuous vaudeville. Jas. Erickson will be the manager of both the S.C. houses in this city.

The Star will inaugurate "amateur nights" in Portland, holding the event on Fridays.



# "HAMMERSTEIN'S TO HUBER'S" CHAS. KENNA MAKES JUMP

"The Faker" Agrees to Play 5 Shows Daily; Huber Agrees to Pay the Act \$300.

Vaudeville cannot decide which is the most startling; that Charles Kenna, "The Faker," has agreed to play Huber's 14th Street Museum for a week commencing Washington's Birthday, giving five shows or more daily, or that Geo. H. Huber, the proprietor, has agreed to pay an act \$300 for a week's engagement.

The contract which appears here, calls for five shows, or more on holidays. Mr. Kenna will commence his engagement Mon-

"Kenna, New York: Come over here. Your own figure. Dressing room to yourself. No freaks talk to you. Bill like a circus; treat you like a gentleman. Don't play Huber's first."

Leo's "Split Pea" Circuit offered to give Kenna any house on the circuit if he would play eight "split weeks" at a sliding scale of \$220 first week, \$222.50 second week, and \$225 the third week, with an increase of \$3 weekly thereafter.

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HUBER'S 14TH STREET MUSEUM  
Public Museum and Theatre  
POPULAR PRICES  
100 EAST 14th STREET and 100th St., NEW YORK, N. Y.  
New York, Feb. 12, 1909

*Chas Kenna*  
*Have booked you one week beginning Monday Feb. 22, 1909 at 3:00 PM at the Museum to do 5 shows daily in Theatre and to perform the usual number of times per day required in said house namely 5 daily extra shows Saturday Sunday or Holidays Three hundred dollars for said week - to be paid upon the faithful performance of the above conditions.*

Chas. Kenna:

Have booked you one week beginning Monday, Feb. 22, 1909, at Huber's 14th St. Museum, you to do your act in theatre and to perform the usual number of times per day required in said house, namely, 5 daily; extra shows Saturday, Sunday or Holidays as business may require, you to receive Three Hundred Dollars for said week—\$300—to be paid you after the faithful performance of the above conditions.

New York, February 12, 1909.

(Signed) GEO. H. HUBER,  
Per J. E. Anderson, Mgr.

day (a holiday), when not less than ten performances in the theatre of the Museum will be given.

Last week Kenna appeared at Hammerstein's, which has been advertising the Princess Rajah as "From Huber's to Hammerstein's." Billie Burke conceived the humorous idea that perhaps Mr. Huber might want to grasp an opportunity for free advertising by reversing the billing. He submitted Mr. Kenna's name with "The Faker's" consent, and Huber fell in with the plan.

Immediately it became known on the museum circuits and small time. Kenna was deluged with offers.

Austin & Stone's Museum, Boston, wired: "Kenna, New York. Do nothing until you get our offer. Four hundred and fifty dollars and meals delivered to your dressing room."

The museum at 9th and Arch streets, Philadelphia, sent a wireless, saying:

Mr. Kenna is booked abroad next season on the Barassford Tour in England. Thursday the cables commenced to arrive. Thos. Barassford cabled, "Kenna, New York. Shall expect you to keep your engagement. Accept no long run at Huber's."

Oswald Stoll cabled, "Kenna, New York. For God's sake, don't play Huber's. May use you on our tour."

The United Booking Offices is reported to have notified Kenna that if he played Huber's, it would consider that place "opposition" hereafter.

On Monday twenty sandwich men will parade Broadway telling the populace that Charles Kenna, "The Faker," is at Huber's, and the bunch of sign holders will likely be around Hammerstein's as each performance concludes.

It is the first time a recognized artist has ever played Huber's after appearing on Broadway, or after leaving it, and Mr. Kenna is looking forward to much enjoy-

## BLONDELL SUED BY UNITED.

During last week when Ed. Blondell and Company threw up their contract to play the Fifth Avenue, jumping over the fence into William Morris' yard by way of the American, New York, a suit was started against Ed. Blondell to recover \$350, the amount of the weekly salary agreed upon in the contract as "liquidated damages" in the event of a contract breakage by the act.

It is understood that Blondell presented himself at the United Offices last Saturday, reporting himself in readiness to appear at the 125th Street Theatre, commencing Monday, last. The act is at the American, Chicago, this week.

When the contracts issued for the Poli time call for his appearance upon that circuit, he will report for work, according to Blondell, who says his defense to the suit will be the inequity of the United agreement he signed.

The artist added "If you wish, you may say that if the United wins this suit, it will be the first time on record that anyone was able to separate Ed. Blondell from his money."

At the headquarters of the White Rat on Tuesday, it was stated in reply to a question that no complaint had been received from any one connected with the United against Blondell (who is a White Rat) for the breaking of his contract for the Fifth Avenue.

There is a contradictory report about that the United has ordered the cancellation of Blondell for the Poli time, but that the cancellation has not as yet been mailed. It is rumored that before the Poli management will take upon itself the liability which may follow the cancellation of its contract, it expects the United to deposit an indemnity bond for its protection.

## GARVIE OUT OF "THE GIRLS."

Chicago, Feb. 18.

Ed. Garvie, playing here as principal comedian of "The Girls of Gottenberg" (Illinois), will leave the organization in about a week, to head the new company which will follow "A Broken Idol" at the Whitney.

Garvie will probably be succeeded by Gus Weinberg, formerly of the Olympic Stock Company.

## BOOKED UNTIL 1911.

Philadelphia, Feb. 18.

The Heim Children have been booked by Norman Jeffries, the agent, until 1911.

## A MARRIAGE BOOM.

Chicago, Feb. 18.

Minnie Young, a chorus girl with "Miss New York, Jr.," was married recently at Philadelphia to Frank Metzger. This is the second marriage in the company. It is said others are in contemplation.

ment during the week. Many of the English people in the city who saw Kenna's performance on the other side have already arranged with Huber's for box parties while he is there. The prices of admission to the Huber place is ten cents to get in; ten cents to sit down in the theatre after you are in, and twenty cents if you are fastidious and insist upon a seat in a box.

Huber's Museum is reputed to be worth \$3,500 weekly to the manager through its box office, that amount being the average gross takings. Huber has accumulated a fortune from it.

## K.-P. ADDING "ACTS?"

It is reported that before many moons shall have come and gone the Keith-Proctor theatres now playing pictures in and about New York City will add vaudeville acts to the programs, following the trend of the times in that direction.

The report says F. F. Proctor is now figuring upon a picture policy involving four shows daily in the houses, with two "shifts" of acts, the first shift working the first three matinees of two shows each, taking up the evening performances for the remainder of the week. This is similar to the policy used in Lubin's Palace at Philadelphia where nine acts divide up the many shows daily.

The houses which may come under the new scheme are the Union Square, 23d Street, 58th Street, Harlem Opera House, Keith-Proctor's Jersey City, Proctor's Newark, and one or two others in the near vicinity under the booking direction of the United Booking Offices.

The report further says that the United will not book these houses, it having been found impracticable for a large agency with the "best time" to induce acts to reduce salaries to a point made necessary by the admission prices, the vaudeville people declaring the salary accepted from a United booking may be quoted to them in the future when better time is under consideration.

It is said an outside agency making the placing of acts in the combination houses a specialty will be given the bookings.

## LOOKS LIKE MONEY FOR GUS.

It looks as though there would be some money soon falling into the coffers of Gus Edwards. Mr. Edwards' music publishing plant is established in the office building adjoining Rector's restaurant, near Broadway and 43d Street. Charles Rector has purchased the corner where Edwards has located, and will tear down the building, as per his announcement, on May 1, leveling his own restaurant at the same time, and erecting upon the site of both a twelve-story hotel.

Mr. Edwards holds a lease on his premises until Sept. 1. The cafe on the corner has received a large bonus to vacate, and Mr. Edwards is waiting for some one "to come and see him," or he says the couple of floors employed by him have to be left untouched until the lease expires.

During the construction of the new hotel, there will be no "Rector's" in New York. Joe Adams is angling for the trade, and will probably get most of it.

## PRINCIPALS FOR "BEAUTY SHOP."

Jefferson De Angelis, Marguerite Clark, Geo. MacFarlane, Helen Lord and Billie Norton are among the principals for the Comstock & Gest production of "The Beauty Shop," to first catch the glare of the footlights March 15 over in Philadelphia at one of the Shubert houses. It is due at a New York house soon after.

## KEENEY TAKES THIRD AVENUE.

The Third Avenue Theatre, New York, has been taken over by Frank A. Keeney, and commencing Feb. 22 will play 5-10 cent vaudeville and pictures, the acts booked by Ed. Gallagher.

Frank Bush will headline the bill at the Third Avenue next week.

# VARIETY

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Vol. XIII. FEBRUARY 20. No. 11.

The Dunedin Troupe returned to New  
York Thursday.

Lucy Weston holds over at the Amer-  
ican, New York, next week.

William Hammerstein left for West  
Baden on Thursday to remain a week.

Ted Marks sailed for London on  
Wednesday. Harry Lauder left the same  
day.

It is reported that *The Organ* and *Der*  
*Artist*, two German professional papers,  
will consolidate.

The Morris Circuit expects that Katie  
Barry will be on the bill at the Lincoln  
Square next week.

Norah Kelly in her new act opens at  
the Trent, Trenton, March 1, placed  
through Jack Levy.

Edna Aug holds over next week at  
Hammerstein's. Jack Levy is Miss Aug's  
booking representative.

Charles Warner, the English actor, who  
played in vaudeville last season, com-

mitted suicide in a New York hotel  
Feb. 11.

Maude Nugent plays Cook's Opera  
House, Rochester, March 1, with the Tem-  
ple, Detroit, to follow the week after.

"The Widow's Mite" at Keeney's, Brook-  
lyn, this week, is a production by A. D.  
Storey.

William Morris has been in Chicago all  
week. He is expected to return by next  
Wednesday.

Ray Cox has had an offer from Cohan  
& Harris for a character role in the forth-  
coming Raymond Hitchcock show.

Geo. Frothingham with a company of  
three is at the Paterson Opera House this  
week in a comedy sketch, booked by Joe  
Wood.

Alice Philbrooks (Philbrooks and Rey-  
nolds) is still confined to her apartment  
at 256 West 39th street, New York, by  
illness.

McKay and Cantwell have arranged a  
new act for vaudeville, and will open at  
Easton, Pa., March 1, booked by Max  
Hart.

Sam Rowley, the Australian monologist,  
arrived in Vancouver on Feb. 11. This is  
a return visit for Mr. Rowley, and he will  
come east.

Anna Caffin, known professionally as  
Anna Cameron, and Edward W. Bender,  
of St. Louis, were married in that city  
last week.

The Aerial Smiths have returned from  
abroad, and will play over here this sum-  
mer if their foreign engagements can be  
postponed.

Chas. L. Doran, treasurer of the Colum-  
bia, Cincinnati, and Essie Lee Heady, of  
Louisville, were married at Newport, Ky.,  
last week.

Bertha Gleeson successfully underwent  
an operation at the Bellevue Hospital  
last week for an internal strain caused  
by dancing.

Eddie DeNoyer and two of the Danie  
Sisters have placed together an act to be  
called "The Motor Maids," carrying ex-  
pensive scenery.

Laurence Irving and Mabel Hackney  
open for their American tour under the  
direction of the Morris Circuit at the Or-  
pheum, Boston, March 1.

On Feb. 12 at Cleveland, Anna Lynotte,  
of the Lynotte Sisters, was married by  
the Rev. Father Farrell to Phillip J. Cal-  
lahan, a non-professional.

Geo. Primrose, the minstrel, will play  
the Morris American, Chicago, March 15,  
going there directly after concluding his  
present tour of the Orpheum Circuit.

Muller, Chunn and Muller have returned  
and open at Poli's, Hartford, Feb. 22.  
They say the report from London that a  
separation had occurred was in error.

Illustrated songs may become a perma-  
nent feature of the American bills here-  
after. William Morris picked up the "pic-  
tured melody" "bug" while in the west.

Walter Perkins ("The Man from  
Macy's") has accepted a new sketch from  
Henry A. DuSouchet, author of "The Man  
from India." It went into rehearsal this  
week.

Maude Odell will be featured at the  
Lincoln Square next week in her new act.  
It is a "posing" number with six others  
besides the \$10,000 worth of English  
beauty.

Daphne Pollard may leave "Mr. Hamlet  
of Broadway," and either enlist with  
Cohan & Harris or enter vaudeville as a  
single act. Miss Pollard is a young  
Australian.

Gould and Suratt open at the Majestic,  
Chicago, Monday. They will play six  
weeks in the west, and are going to sail  
for Europe May 5, remaining over there  
until the fall.

P. Ross is the New York agent for the  
Folies Bergere in Mexico City, which has  
a seating capacity of about 1,600. Six  
acts weekly are used, and an engagement  
is usually for eight weeks.

Nillette Charters and Billy Link were  
divorced on Feb. 10. The courts gave  
Mrs. Link possession of the son, and  
awarded her the deed to property in Bel-  
lingham, Wash., valued at \$4,000.

Maude Morris, who is now in vaudeville  
as a single singing act, will play the Ful-  
ton, Brooklyn, next week for her first  
metropolitan variety showing. Miss Mor-  
ris is a recruit from musical comedy.

Ben Hurtig, of Hurtig & Seamon, died  
last Friday at his home in Harlem. A  
tumor was the cause of death. The de-  
ceased was a popular and capable show-  
man. His death was greatly mourned.

Stella Mayhew has signed to play on  
the Morris Circuit for ten weeks, com-  
mencing Monday at the American. The  
booking passed through Wesley & Pincus  
Miss Mayhew was at the Colonial last  
week.

Daisy Harcourt opens the last week  
in August on the Barassford Tour abroad,  
where she will remain four months. This  
disposes of Miss Harcourt's reported bur-  
lesque organization next season on the  
Eastern Wheel.

Fred Ward has been engaged by the  
Morris Circuit to explain the moving  
pictures given at the American every Sun-  
day. Heretofore Mr. Ward has been the  
Hammerstein Moving Picture Explanatory  
Stock Company.

Edward Roesch, the singer at the Star,  
Seattle, Wash., was assaulted by two  
highwaymen last week, and removed to  
the Pacific Hospital, Seattle, where he'll  
remain for some time until recovered.

"Little Hip" the elephant, and his train-  
er, Professor Anderson, left Williamsport,  
Pa., on Feb. 14 to open an engagement  
over the Sullivan-Considine time, opening  
at Tacoma tomorrow (Sunday).

Inez Plummer, daughter of Manager  
Plummer, of the Grand Opera House,  
Syracuse, appeared in the support of Alex.  
Carr in "The End of the World" at the  
American this week, playing the daughter  
for the first time.

Jack Taylor, the drummer at the  
Miner's Eighth Avenue for seven years,  
and with the Rogers Brothers for five  
seasons, died at his home, 308 West 26th  
St., New York, Feb. 13. A widow and a  
daughter survive.

The Sharp Brothers separate after this  
week. Mort Sharp will continue with  
"The Dusky Belles" under the direction  
of Edw. S. Keller. Billy Sharp and  
"Tiny" will appear under the booking man-  
agement of Jack Levy.

Blanche Walsh was removed to the  
University Hospital, Kansas City, from  
Fort Smith, Ark., last week. Miss Walsh  
was suffering with an acute stomach mal-  
ady, and caused two weeks' bookings for  
"The Test" to be canceled.

Charles E. Blaney has been released  
from his lease on the playhouse now  
known as Blaney's Theatre in Yonkers,  
N. Y. The establishment will be renamed  
The Warburton and will offer first-class  
legitimate attractions under the manage-  
ment of its owners.

Doc Steiner stands ready to propose to  
President Roosevelt a tour in vaudeville  
after the President retires from his pres-  
ent job. Doc says he will secure time  
in New York, and two weeks at the  
Berlin Wintergarten to break Mr. Roose-  
velt's jump to Africa.

Mrs. Henrietta Blanke-Belcher com-  
menced her vaudeville career as a piano-  
logist at the Temple, Detroit, last Mon-  
day. Mrs. Belcher is the wife of F. E.  
Belcher (of the Remick Co.) She is the  
extra attraction on the program this  
week in her home city.

The injunction proceedings brought  
against Fiske O'Hara by Charles E.  
Blaney were adjourned on Thursday to  
next Wednesday. A temporary order re-  
straining O'Hara from playing for anyone  
but Blaney is asked for. The singer is bil-  
led to next appear at the Colonial March 1.  
He is at the Greenpoint this week.

Marie Tempest, formerly of Tempest  
and Sunshine, and latterly of "Little  
Nemo," will play as a single act at Pro-  
ctor's, Albany, next week, booked by Jack  
Levy. Mr. Levy is directing as well the  
engagements of Miss Sunshine, who has  
been requested to continue alone by the  
managers. The former team thought of  
once more appearing together a few weeks  
ago.

The Raymond Hitchcock show, which is  
being written by Geo. M. Cohan, will play  
on the New Amsterdam Roof this sum-  
mer. McIntyre and Henth will open early  
in August at the New York before going  
on tour instead of appearing on the Roof.

# 8-COUNT 'EM-8 BILLS TO REGULATE SUNDAY SHOWS

## New York Legislators Have All Sorts of Schemes to Pick From in Settling Vexed Question.

There are eight different theatrical bills before the New York State Assembly awaiting a vote. In each case they propose some regulation of the Sunday performance question. Every degree from the "wide open" to the "still" Sabbath idea is represented. Here they are:

(No. 88) Introduced by Mr. Voss and referred to the Committee on Ways and Means. Proposes the appointment of a commission of nine members, to conduct an investigation into the tangled legal phase of the Sunday question, such commission to be empowered to subpoena witnesses, examine public documents bearing on the matter and administer the oath. They will report their recommendations back to the Assembly, incorporating their views in suitable form. A fund of \$5,000 is ordered appropriated for the purpose of the commission. The Governor will appoint three members, President of the Senate and Speaker of the House the same number each.

(No. 367) Introduced by Mr. Caughlan and referred to Committee on Codes. Imposes strictest rules on Sunday performances. It proposes to amend Section 277 of the Penal Code so that "vaudeville moving or stationary pictures or views" may not be exhibited on Sunday "except under the direct control and supervision of educational, charitable, benevolent or religious institution, where no admission fee is charged or collection taken."

(No. 157) Introduced by Mr. Gluck and referred to the Committee on Codes. About to the same effect as No. 367, except that the institution which handles the performance is not expressly prohibited from charging admission. The permissible entertainments must be "sacred concerts," including opera singing, monologues and "vaudeville acts other than laborious ones." Just what the scope of a "laborious vaudeville act" is is not specified.

(No. 171) Introduced by Mr. Cuvillier and referred to Committee on Affairs of Cities. Gives local legislative bodies such as aldermanic boards the right to pass ordinances to regulate Sunday performances within their own jurisdiction, such ordinances to be considered to supersede the restrictions of the Penal Code.

(No. 145) Introduced by Mr. McGrath, and No. 163, introduced by Mr. Gluck, are about to the same effect, while No. 150 (Mr. Gluck) provides for local option by amending the Greater New York Charter. Another, the most recently introduced, offers the same remedy.

### CLAIMS "NOT ORDERED."

Peter S. Clark complains that a statement in a recent issue of VARIETY makes it appear that he was ordered to revise his "Runaway Girls" by the Columbia Amusement Co. officials. On the contrary, he declares he was dissatisfied with his first part and voluntarily arranged to replace it with a new piece.

"William Lytell," Clark says, "is not the 'official repair man' of the Columbia

Amusement Co., and he was not engaged by them to stage my new first part. When I was in New York, I secured a book for a new piece from Gus Hill together with a set of scenery. I met Mr. Lytell in Mr. Hill's office and as he was familiar with the book I engaged him to put it on. The Columbia Amusement Co. had nothing to do with the transaction."

### SERVED THE MILLERS.

The management of "The Queen of the Moulin Rouge" served The Whirlwind Millers with papers in a legal action while the couple were watching a burlesque show at the Murray Hill Theatre this week. The exact nature of the case is withheld.

At the Circle this week, where "The Moulin Rouge" show is playing, Coccia and Amato have been added to the program as a special dancing feature. They may remain with the piece.

### MORE KIDNAPPING.

"Is it any wonder," said a burlesque manager this week, "that some of the Wheel shows have difficulty in getting good principal women. Everytime a burlesque manager discovers or trains a chorus girl to handle a part properly, one of the Broadway musical comedy 'snatchers' comes along and takes her away."

"Only a week or so ago, one of the principals of 'Miss New York, Jr.' was lured away. The women seem to prefer a place at smaller salary in the Broadway choruses than a part in a Wheel production. I for one, do not know how we're to get over the difficulty. The so-called managerial associations appear to offer no relief."

### IRWIN FOR "THE BIG SHOW."

Fred Irwin, the burlesque manager, who has been starting his contemporaries and the natives with his two productions, will devote his attention to Irwin's "Big Show" next season. Mr. Irwin says it will be larger than his present "Majestics," which will tour the Eastern Wheel once again as it is now composed, with perhaps a few minor changes in the cast.

"The Big Show" will have all new scenery and be fully and newly equipped. The scenery will be built in Mr. Irwin's own studios in Philadelphia.

It is said that commencing with next season, Mr. Irwin will have a special arrangements with the Eastern Wheel whereby he will be recompensed in the houses played proportionately to the expensive outlay he makes on his shows, and the amount of business they draw above the average receipts of the theatre.

The other evening in speaking of his organizations this season, Mr. Irwin said: "If I had all the money my shows have been obliged to turn away since leaving Kansas City, I could build a theatre of my own on Broadway. Mind that I say, 'turned away'; not what we have played to."

Madge Dahl, an accomplished song-bird whom Mr. Irwin added to the "Majestics" while in Brooklyn, is appearing but once during the performance leading an opening chorus. When the manager was asked how long he had Miss Dahl signed for, the sententious answer came: "For life."

### WHOLE SHOW IN HOSPITAL.

Murphysboro, Ill., Feb. 18.

Sixteen members of a one-night stand burlesque organization managed by Harry Hastings, are in the hospital here. The whole cast received serious injuries Tuesday in a train wreck on the Illinois Central in which four passengers were killed and thirty-six injured. None of the theatrical troupe was fatally hurt.

The train was running at fifty miles an hour across a trestle when it struck a loose rail. Four cars were derailed and thrown down the embankment.

### MARION'S LAST SEASON.

This will be the final season in burlesque for Dave Marion, the leading light and producer of "The Dreamlands." He is a well-known comedian as well as a stager of pieces, having been interested in many productions made by the Miners, with whom Mr. Marion has been associated for some time.

Rumor has been current for a couple of seasons that Mr. Marion was headed for Broadway. It is expected the announcement will soon be forthcoming of his appearance there, probably in a musical piece of his own construction.

### GRANT STRANDS AGAIN.

Chicago, Feb. 18.

The Chicago American received a dispatch on Saturday that Cliff Grant, the vicarious burlesque manager had again stranded, this time at Ottawa, Kans. Grant has kept the papers busy this season mentioning his mishaps.

He was formerly the manager of a regular Wheel organization, but since leaving the circuit, has been "turkeying" about.

John A. Flynn claims a copyright upon "The London Gaiety Girls" as a name, and also says that Grant has been billing his shows under that caption. Flynn is now with "The Cow Boy and Sweetheart" Company, playing in Kansas.

### DENIES SPARROW MOTION.

Judge Holt, in the United States Circuit Court, this week declined to grant a new trial to the Sparrow Amusement Company, of Montreal, in its action against opposition burlesque managers. The case has been tried three times, and Judge Holt expressed the conviction that the plaintiffs had had every opportunity to sustain their contentions. It is presumed that this decision will close the incident.

### APOLLO OPENS IN WHEELING.

Wheeling, W. Va., Feb. 18.

The Apollo opened here Monday under the management of Harry Rogers and Edward Franzheim. It will play the shows of the Empire Circuit Company (Western Burlesque Wheel). The companies reach here from Pittsburg and move on to Washington.

"Uncle Sam's Belles" was the opening show, and gave satisfaction. The Apollo has a seating capacity of 1,200. It is a modern theatre in all respects, special attention being given to exits. A device by which one whole side of the house can be thrown open, gives egress on the main street of the city.

The house staff is made up as follows: H. W. Rogers, manager; C. LeRoux, assistant manager; James Richardson, stage manager; Frank Warner, assistant stage manager; George A. Becker, musical director; Joseph Kleczy, treasurer, and Jesse Shellcross, advertising manager.

### \$1,100 FOR MILLIE.

New Orleans, Feb. 18.

Millie De Leon, "The Girl in Blue," described by her husband as "the world's greatest physical culture eccentric dancer," has been engaged as an extra attraction for Mardi Gras week at the Greenwall.

Several weeks ago Miss De Leon occupied a like position at Greenwall's, and, working on a percentage basis, drew down nearly \$1,100 as her share of the receipts.



JACK WARD.

LULU BEESON.

EDDIE WEBER.

THE LULU BEESON TRIO.

At Keith's Hippodrome, Cleveland, this week, and will open at the Olympic, Chicago, Feb. 22, preliminary to a tour of the Orpheum Circuit.  
THE LULU BEESON TRIO is this season's sensation among what are known as "singing and dancing acts." Miss Beeson having taken her offering out of the customary understanding of that category through a scenic equipment, causing the turn to be picturesque as well as entertaining.



## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Chicago, Feb. 13.

Editor VARIETY:

I wish to correct an error appearing in VARIETY of to-day.

Rush reviewed "The Colonial Belles" at the London. He mentions Hazel Lucas being the prominent female. Myself (Ed. Lucas), and Hazel Lucas tendered our resignations at Scranton and closed with the company in Paterson, N. J. We were not at the London with the company.

Ed and Hazel Lucas.

"Hazel Lucas" was programmed.

Rush.

London, Feb. 9.

Editor VARIETY:

My attention has been called to a certain conjurer who, while in America, called himself "The King's Magician" and "The Royal Magician." I cannot imagine one would have such nerve in pinching a title which is received not by any invented method, but by a given one. Through having had the honor of being commanded to, and by appearing for royalty as often as four times within eight days, I have been calling myself "The King's Magician" or "the Royal Illusionist" since Nov. 12, '02, when I was first commanded to appear before the King and Queen and the Royal Family of England at the Sandringham Palace.

Another point—having received the royal command, also having received a souvenir similar to that of King Edward's from H. R. H., the Prince of Wales, and another one from the Queen of Saxony, and so far having had the honor of appearing before H. I. M., the German Emperor, the King of Portugal, and the Emperor of Bulgaria, I can at any time prove from the most widely read papers of England, where the title was first given me of "The King's Magician." I may again mention that such titles are not permitted unless by right.

Though I was surprised to hear of such theft, I thought there were some among conjurers who, having a certain amount of self-respect might steal a trick, but not a title, especially when they have no right to it.

I am safe in stating that there is no other magician who has appeared before the King of England by royal command as I did. Should a time occur when an artist appears where the King is present, that would not give him the right any more than other artists, who have appeared before such audiences, "but" who have not gone so far as to call themselves "The King's Magician," "The King's Acrobat," and so forth.

Horace Goldin.

(In this letter, Mr. Goldin refers to Nate Leipzig.—Ed.)

Fargo, N. D., Feb. 13.

Editor VARIETY:

Replying to the letter of Ray W. Snow (which appeared in VARIETY), I would

say in regard to the material (not "stuff") it is not Snow's and never was.

It has been used for years. I heard some of it before I went into the business, fifteen years ago.

For the life of me I cannot see where Snow could have a right to lay claim to it.

I gave him a portion of it myself in Uniontown.

People who live in glass houses should undress in the dark. Arthur Jennings.

Brooklyn, Feb. 17.

Editor VARIETY:

In an article in VARIETY (Feb. 13) headed "'Music Hall' Tried Before" reference is made to the plan of giving fifteen acts to a three-hour bill as followed in Chicago when I was stage manager and, later, manager of the Academy. The date is given as 1868. To a young chap like myself a decade or two is of little consequence, but to the women of perennial youth, as some of the ladies mentioned in the article in question, the time given will prove an injustice. One has already written to set me right in this regard, and I am gallant enough to ask you, in behalf of these fair ones, to make the correction.

It was in 1878, not '68, that they figured in the bills. If some of the present day theatrical slang terms had been used in those days they would have shone with effulgence as "broilers," "squabs" and other "tender" but flamboyant appellations. They were universal favorites and artists, every one of them. They became known and popular all over the country, and in their travels they lost their family Bible, or at least the fly leaf containing the day of their birth, so that the years have passed without giving an inkling of their natal day or without being touched by Father Time's withering hand, and today they are as fresh, as chipper and as joyous as in the good old days when they responded to the curtain call of "Nick" and received the plaudits of the Academy's responsive but discriminating audiences.

Nick Norton.

Milwaukee, Wis., Feb. 15.

Editor VARIETY:

In reference to the Al Woods' statement in which he refers to me, I wish to say I do not blame Mr. Woods for defending the titles he refers to so vigorously, as I believe he is the only man who would.

J. L. Veronee,  
(Mgr. Lillian Mortimer).

## A PAIR OF BOBS.

Bob Adams and Bob Alden, both well known song writers and pianists, have an act which will play in vaudeville under the direction of W. L. Lykens.

Mr. Adams has been a resident of Chicago for some time. Mr. Alden's last vaudeville engagement was with "La Petite Revue."

## "SPLIT" SEEMS TO BE OFF.

The "split-commission" scheme lately adopted by the United Booking Offices seems to have been dropped as far as the issuance of the "certificates" to the agents is concerned. The "split" in the agents' commissions continues, however, and has been in effect since Dec. 28. Some of the agents who have received weekly statements with one-half the amount credited withheld, have either retained the account, or not deposited the check which accompanied it.

It was reported this week that a decision had been made by the United people to revoke the ruling commencing March 15, but later it was said this decision to revoke was itself rescinded, and the "certificate-split" idea still in *status quo*, although the divided check arrives regularly.

An agent in commenting upon the matter said he could not understand by what color of right the United withheld one-half the money due him, without having issued a certificate, which would have completed the contract authorizing the agency to deduct, the power to "split" having been conferred by the signing of the application for the certificate, the transaction remaining uncompleted without the certificate issued.

Pending the ultimate ending of the matter, the agents go cheerfully on their way, booking acts, and freely admitting that regardless of "splits" they will receive what they consider due for their services.

## \$10,000 WRESTLING PURSE.

Chicago, Feb. 18.

The Empire Athletic Club of Chicago, composed of I. H. Herk, Silvy Ferretti, Jack Curley and Joe Coffey, the latter its official matchmaker, has offered a \$10,000 guarantee for the forthcoming wrestling match between Frank A. Gotch, the world's champion, and Yousiff Mahmoud, the Turk. The Bulgarian's manager, Antine Pierre, will probably accept the terms, and the match may accordingly take place at the Coliseum some time next month.

Jas. H. Curtin, manager of "The Broadway Gaiety Girls," has signed Frank A. Gotch, the champion wrestler, for ten weeks as an added attraction with his show. The engagement opened this week at Montreal.

## DENY POLICE SURVEILLANCE.

A new complexion is put upon the alleged falling off in business at the Greenwall, New Orleans, owing, it was said to strict censorship of the police, by a statement from H. Greenwall, the manager, and James Weeden, manager for Harry Bryant's show, reported to have been affected.

"The night show (Jan. 30) was light when the Harry Bryant show played Greenwall's, but it was not because of police interference," says Mr. Weeden. "That evening was the coldest on record in New Orleans, and a quick change in the weather discouraged theatre attendance."

The story as printed said that due to the activity of the authorities around Greenwall's previous to the appearance of the Bryant show, the attendance at the opening night performance fell below the matinee crowd. The inference was that shows which had played at Greenwall's before Mr. Bryant's organization were responsible for both occurrences.

## FRENCH ARTISTS AFFILIATE.

Paris, Feb. 8.

The French artists' protective society, Union Syndicale des Artistes Lyriques, is entering the combine of the Variety Artists' Federation, of London, and the International Artisten-Loge, of Berlin. President Konorah, of the I. A. L., was in Paris last week and fixed the arrangements for his own group and the V. A. F.

The terms agreed upon are briefly these: The V. A. F. has jurisdiction in Great Britain, Africa and Australia; the I. A. L. centers its activity in Germany, Austria, Russia, the Balkans, Norway, Holland and the German cantons of Switzerland; the field of the U. S. A. L. will be France, Belgium, Spain, Portugal, Italy, Greece, the French and Italian cantons of Switzerland, and Algiers, etc. The United States and Canada are left to the White Rats.

A member of any of these societies sojourning in the territory of another has all rights and privileges granted to him by the constitution of his own union. In the case where legal protection is required the documents must be sent to the organization which has jurisdiction over that territory, but the costs of any action must be borne by the home organization. In case of sickness, accident, or death, the nearest society may be applied to, which will investigate and report to the union to which the performer formally belongs. When one of the organizations orders a boycott or strike within its jurisdiction, the members of the other organizations are not bound to the order until the home society issues the same decision. Each society shall be master of its own domain.

The articles are not yet signed.

## PREFERS SHAKESPEARE TO VAUDEVILLE.

St. Louis, Feb. 18.

When Leo Dittrichstein played here in vaudeville a week or so ago, Fola La Follette, daughter of the U. S. Senator from Wisconsin, Robert M. Follette, declared that having gone upon the stage because she had to earn her livelihood, she had found vaudeville less satisfying than the legitimate, and would prefer to play Shakespearean roles.

Miss Follette is Mr. Dittrichstein's leading woman in his sketch.

## GLADYS VAN MARRIES.

Portland, Feb. 18.

Gladys Van (Robinson), at one time with the Murray and Mack Co., and more latterly in vaudeville, was secretly married here on Feb. 9 to Frank Mahoney, of the Mahoney Brothers. Judge Bell performed the ceremony. Bill Day, stage manager at the Star, was the "best man."

Miss Van and Mr. Mahoney met for the first time while on the same bill at the Star week Feb. 1. Both Miss Van and the Mahoney Brothers have canceled all engagements, having gone to San Francisco to "frame up" a "three-act."

Miss Van has remained west since she left Murray and Mack's "Sunny Side of Broadway" last season. Just before leaving that troupe, Miss Van threatened to kill Ollie Mack for having jilted her.

Lillian Russell commences a western trip next week in "Wildfire," reaching to the coast. Miss Russell will travel in her private car until June 14.

# LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 9.

Evie Greene is the head line at the Hackney Empire this week.

Hal Godfrey is in London this week, at the Tivoli, for a run of two months.

Frederic Melville returned to London this week with his "Moto-Girl," playing the Hackney Empire.

Henry and Francis, formerly of Herbert Lloyd's "Hooligan" Co., are playing the halls in and about London.

Grace Gardener, formerly of Eddie Clark's "Widows," is appearing as a single turn, at present, in Ireland.

Hayes and Wynn have finished a tour of 24 weeks in the provinces, and were at the Coliseum last week.

Eddie Clark and his "Widows" play Southport this week, fixed by Bert Howell, of the Paul Schultz agency.

Les Floridos-Marie and Pepe, as the program says, are from Seville. Whether that is true or not they are splendid dancers.

Ellis Jeffreys and Herbert Sleeth, both of dramatic fame, have an excellent act in the sketch, "Number Two." They were at the Palace last week.

Kingsley Benedict, who played the lead in "The Futurity Winner," has left it and will try out an act of his own in the States where he sails for on Feb. 10.

Fred Russell, a ventriloquist, using a dummy in the coster make-up, entertains nicely. His patter is good and bright and quite away from any other in his line.

Cyril Clensy, an impersonator of all kinds of actors, was at the Palace last week and showing up well. Mr. Clensy does a perfect imitation of R. G. Knowles.

G. H. Chirgwin started an engagement at the Tivoli and was the usual riot. Chirgwin is still singing "The Blind Boy," a song in use by him for the past twenty years.

Maud Allan returns to the Palace February 15 after an absence of about four months. There is much speculation as to Miss Allan's drawing powers at present compared with months ago.

George Ali, a tremendous success in the Drury Lane panto, will most likely be seen in the English music halls after his engagement at the Lane is finished. Mr. Ali expects to put on "Buster Brown."

The "Ferguson and Mack," who Barney Ferguson claimed were unrightfully using that title, have changed their billing to John and Dick Mack. They used "Ferguson and Mack" for a short while only some time ago.

Carrie Nation is sore. She now demands a full salary for the two performances, one almost ending in a riot, but the managers refuse to hand it to her. The managers figure that the "souse disturber" is lucky she's living.

Callahan and St. George are in Belfast this week, having been placed by the Morris office. It is their second time in the Irish town since the act has been on this side. There is also another date coming to them in the fall.

Jimmie Britt has presented (from his training quarters at Harlesdon) a punching bag along with the apparatus to Truly Shattuck, who has had it placed in the property room of the Drury Lane Theatre, where Truly is playing. She wants to lose a little weight.

Another of the smoking concerts was held on Sunday, Jan. 31 at the Vaudeville Club and a big success. Carl Hertz, introducing a scene from "Zaza" with the assistance of Arthur Reese, seemed to be the "knockout" of the evening.

Most of the music hall artists have taken to skating at the roller rinks. The Aldwych Rink always has a bunch. The other night when London town felt a shock that seemed to some like an earthquake it turned out to be the fall that Belle Belmont took when she was trying a few burlesque stunts on the rollers.

Joe Hart is in Paris (at the opening of "The Futurity Winner.") Mr. Hart will probably arrange time for "The Rain Dears" over there. "The Rain Dears" closed the engagement at the Hippodrome Saturday and will tour the provinces, having opened at Birmingham yesterday. Mrs. Joe Hart (Carrie DeMar) is with Mr. Hart.

Violet Charlesworth, an actress of the sensational kind, was hissed and not treated any too well at the Canterbury and Hippodrome Islington last week upon her introduction to the music halls. While the English people may not like acts of this sort, at the same time the houses were packed to the doors. Violet isn't so much on looks.

Last week the Chief Rabbi of London delegated the Rev. Dr. A. A. Green, of the Hampstead Synagogue, to attend the Lyceum Theatre and report on the Hebrew characterization of Julian Rose in the pantomime. After the performance Dr. Green called upon Mr. Rose in his dressing room, complimenting him and saying, "As no Coster could take offense at Chevalier, so no Hebrew could be offended by Julian Rose."

The verification of the report in these columns a couple of weeks ago that there might be an important change in the policy of the London Hippodrome seems to have arrived through notices having been sent out by the Hippodrome management that the big house would close for several months for repairs. This will probably

occur at the end of the season. The new Hippodrome will likely be on more exact music hall lines as regards its interior.

The Stellings at the Tivoli do a very good juggling act, and finish with "the hats" that Moran and Wiser and The Juggling McBanns have been scrapping over. Stelling is the first to come into London and use these hats since Moran and Wiser left. Henry McBann was in town last week. He stated he had bought the rights to use the hats in England from the oldest member of The Barretts.

The prize item for the past few days among the "Gossipy Talkers" has been the divorce granted Frederick George Fowler, a commercial agent in Leeds, from his wife, Daisy Jerome. They were married in 1906, according to the evidence submitted in the divorce action. Leaving her spouse to play the halls, Mr. Fowler heard that one Cecil Allen was an ardent admirer of his wife. Fowler wrote to Allen without receiving a reply. He called at the apartments his wife occupied in York Mansions, Battersea, and Daisy admitted she thought a whole lot of Cecil. Fowler sought out Allen, and said the signs were a divorce action would come off, upon the conclusion thereof Fowler mentioned he had no doubt as to the outcome, and that unless Allen married the then Mrs. Fowler there would be an obituary notice following the divorce decree. Allen was to be the subject for the obituary. Everything has happened so far except the Allen-Jerome marriage or the obituary. Developments are awaited.

## BEAT "THE BIRD."

Sydney, Australia, Jan. 1.

Amber Austa, an English importation, was presented with the "bird" at Melbourne Opera House last week. A disappointed lad in the gallery shouted "Get off, you waster." The cry was immediately taken up by several others among the "gods."

A sympathetic cheer came from the stalls in favor of the soubrette. Immediately a host of the conservative stallholders took up the cry of "Shame."

The battle then raged furiously between the factions. Through it all Miss Austa maintained her composure, remaining on the stage, and when the hubbub had concluded, continued her act to the cheers of the entire house.

## SONG WRITERS' COMPETITION.

The agile mind of Eddie Pidgeon, the Morris Circuit Chief Publicity Promoter, has evolved a song writers' contest to be decided by the audiences at the American Theatre during the week of March 8. The winner will receive as a prize \$100 in gold, and doubtless have the music publishers in a mad scramble for the composition.

Any song writer is eligible, amateur or professional. The names will be issued in ballots to the patrons of the theatre, who will vote for ten. Those selected must appear and sing their own compositions, the audience also deciding the favorite.

## SANFORD HAS SKETCH.

Arthur Sanford, leading man with Elsie Janis, at the Knickerbocker, has a sketch and will adventure in vaudeville next summer while the tour of that show is suspended.

## TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Song writers are known by their songs.

Mose Gumble is the busiest man in Jingle Town.

The boy in the gallery has earned many a soubrette's salary.

Fred Day has gone south for a few weeks. Some publishers have been going south all winter.

I don't know who wrote "I Wish I Had a Girl." But I do know that it's going to be one of the biggest hits of the present year.

Good money never made a bad song.

"The Band Played On" is just becoming popular in Germany.

Jerome H. Remick is the wisest song bird that ever flew down Melody Lane. He knows a winner the minute he hears it. Jerome has published more instrumental hits than all the other popular publishers combined.

Detroit papers, kindly notice.

Andrew Von Tilzer and Harry B. Sterling are back together again.

Jean Schwartz and Vincent Bryan once sold a song to E. T. Paull; "it was a little dandy."

Every Knox is a boost.

## "ARIZONA" LOST.

Several theatrical managers are on the watch for signs which will lead them to "Arizona." The play of that name has dropped out of sight, although playing somewhere on a "circuit" of, perhaps, "one-nighters."

"Arizona" has been the cause of some litigation. Hollis Cooley, Sam Scribner, Gus Hill, W. E. Nankeville and the Amsterdam National Bank are all interested in it.

Mr. Cooley though he was entitled to some money for his services. The others claim they had obligated themselves to the extent of about \$40,000 on the production.

It looked at one time as though "Arizona" would follow the route of many a show before it, but suddenly the wind changed. It is said that the show commenced to make money, and that a good share of the sunken wealth had been recovered, but still no one seems to know just now where "Arizona" is, and those who do won't tell.

Wherever there are noticed more than two theatrical men standing together, if you will softly mention "Arizona" a debate will follow which will clear up all points not covered here.

## DUTY ON SMOKES.

Paris, Feb. 8.

A decision has been applied by the French Custom officials, going into force May 1, regarding the amount of smoking tobacco allowed by visitors on crossing the frontier or landing from a steamer.

# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 8.

H. B. Marinelli evidently has another motto besides "Up-to-date" and that is "All or Nothing." His program at the Olympia for February must be one of the most expensive he has ever brought together in Paris, and I fail to see how he can make it pay. The working expenses are greater than at any other hall in this city, the rent and taxes being considerably more than at the Folies Bergere—at which hall, by the way, the takings for the past month have been on an average of \$1,000 each performance, whereas those at the Olympia, according to the returns of the charity commissioners who take over nine per cent. of the gross receipts, have been \$700. But Marinelli has the means and the energy, and if his health does not fail him I anticipate a big success for his plucky undertaking.

For February at the Olympia we have the same revue, the same ballet and six new vaudeville numbers: Ethel MacDonough, the drummer girl; Baron, with his amusing menagerie; Tan Kwai Chinese troupe in a sensational act; the Merrills, clever cycling; Rebla, comic juggler, and finally Berzac, with his donkey and wonderful ponies on the revolving table. I hear that Berzac has a clause in all his contracts that the management must furnish five persons nightly to go upon the stage, and make the fun of the show. As there is no seat at the Olympia under 3 frs. (67 cents) a public likely to accept Berzac's challenge to ride his mule even at \$10 per minute, is difficult to find without specially engaging "stage hands" for that purpose.

The hall that must make the profit is Barassford's Alhambra, where they have less expense than at the other large resorts in the west, but always a capital show, and consequently a big paying audience at from 20 to 75 cents. Mr. Neighbor, is this month presenting Ariel and Astarte, gymnasts; Bertisch, physical exercises; Nitta Jo, the Hectors, Maud and Gill, with their acrobatic dogs; the La-faille Troupe of gymnasts the Balsamos, comic bar act; Mignonette Konk, eccentric dancer (who has caught on with the French public, but whose Scotch dance is unappreciated), followed by her husband, Galetti, who causes much laughter by the antics of his monkeys; Joe Marion and Lona, acrobats; Canova, with her studies in old china (none other than Mlle Serris, whose tableaux vivants were such a draw in December—but her reproductions of pottery is not so good); and the Ongars, dancers. The attraction is Joseph Hart's "Futurity Winner" done into French by a local sportsman, and the sketch is said to be now much superior to when seen in America. This is specially improved by a revolving panorama at the back, while the horses are racing. The success of this act may encourage Mr. Barassford to Frenchize other English and American sketches.

Isadora Duncan's series of matinees in Paris have been an artistic success, but unfortunately passed almost unnoticed by the general public.

Mr. Leamy and his aerial girls are shortly leaving for Chicago, for a short time with Ringling's circus. The Lorch Family also sail on the 27th, for two seasons with Ringling Bros., including sixteen weeks at the New York Hippodrome.

I hear that the Eldorado-Casino at Nice is to be rebuilt and made into the most sumptuous music hall on the riviera. I know that part of the country, and can safely say there is room for an up-to-date hall during the winter in Nice, although there is plenty of amusement there already.

Messrs. Radlé and Anty, directors of the Paris Kursaal, a cheap music hall in the Avenue de Clichy, have been condemned by the Courts to pay their stage manager his full salary for the season for which he was engaged by contract. This contract, however, was made by their former manager M. Aber, with whom they likewise have a law suit on hand, but the court decided that other engagements made by the same manager were not disputed and although Messrs. Radlé and Anty had not themselves signed the contract, it was concluded on their behalf and they were cognizant of the fact. They are therefore responsible. The judgment is considered an instructive one for artists here.

## CHARLEY WILSHIN WEDS.

Charley Wilshin, of the William Morris office, was married Wednesday evening to Sadie Folly. Both are known to a host of professional people. The wedding took place at Vienna Hall, 133 East 58th Street, New York.

Daly and O'Brien returned to New York last Sunday. They will leave again for the other side in June, 1910, to commence a tour of eighteen months.

## ED. GARDENIER A SUICIDE.

On Wednesday at his home, 61 Penn Street, Brooklyn, Ed. Gardenier, the author and lyric writer, committed suicide by severing his jugular vein. Mr. Gardenier had been suffering from hallucinations for some time, and it is supposed that during one of these spells he committed the act of self-destruction.

The deceased has to his credit some of the biggest song hits in the country, among which are "When You Know You're Not Forgotten by the Girl You Can't Forget," "Some One Thinks of Some One." These were written before he became connected with Gus Edwards. Since then he has written "See Saw," "You're Just the Boy for Me," "The Calendar of Love," "Everybody Loves Me But the One I Love," "Some Day, Sweetheart, Some Day," and most of the songs in the musical comedy "School Days."

Through the untimely death of Ed. Gardenier America has lost one of her foremost lyric writers.

A sister in not too any affluent circumstances survives her dead brother, and Gus Edwards has headed a subscription list for an Ed. Gardenier Fund with \$50. Subscriptions sent to the Fund may be forwarded to Mr. Edwards.

## CHANGING ACT'S TITLE.

Upon receipt of a communication from Newton Newkirk, of the Boston Post, informing him that the name "Bingville" in connection with a dramatic piece has been copyrighted by Mr. Newkirk, Ed. F. Reynard, the ventriloquist, twisted about the name of his new ventriloquial production, "A Morning in Bingville" to "A Morning in Hicksville."

Mr. Reynard has placed the future bookings of the act with Jack Levy. Both sides of the vaudeville fight have tendered offers to Mr. Reynard for next season, since he opened at Hammerstein's, Monday.

The Curzon Sisters leave the other side on March 10 to return to New York.

## ALF ST. LEON DIES.

On Feb. 14 (Sunday) at Rutland, Vt., Alf St. Leon, the circus man, died after having rested in the city for six weeks.

The deceased was highly respected among show people, and a gentleman of the old school. The entire St. Leon family is composed of circus people and are well known. They have been appearing in "Polly of the Circus," and will continue with that piece, their father, the deceased, having managed the act.

Chicago, Feb. 18.

Arthur Henry Rackett, father of the Rackett brothers, died at Chicago on Feb. 6 in his seventy-fourth year. He was the son of England's leading early nineteenth century musician (Barnabas Rackett). Mr. Rackett when a young man was a noted cornetist and bandmaster in the British army, and one of the last surviving veterans of the Crimean war. He came direct to America from the siege of Sevastopol, settling in Canada, where he was married, and subsequently removed with his family to the States. For years he directed an orchestra on this side of the border composed of himself and sons. For eight years he was bandmaster of "A" Battery, Royal Canadian Artillery, stationed at Kingston, Canada, and was one of the original members of the famous Carnegies and Dixie Minstrels of Philadelphia.

Mr. Rackett was of good old English stock, and in his veins flowed some of the best blood in the south of England. On his father's side he was of French Huguenot extraction, descendant of a refugee (De Raequette), driven out of France by the revocation of the edict of Nantes. On his mother's side he was of the Leftbridges of Devonshire.

The deceased is survived by a widow and eight children. Among those better known in vaudeville are Henry J. (Three Racketts); Arthur H., Jr. (Rackett and Hazard); William D. (Musical Lamines); Alfred G. (musical director, Folly, Chicago); Ernest A. (Two Racketts). Mr. Rackett was a Mason (life member of Lodge No. 2, Philadelphia).

Sydney, Australia, Jan. 1.

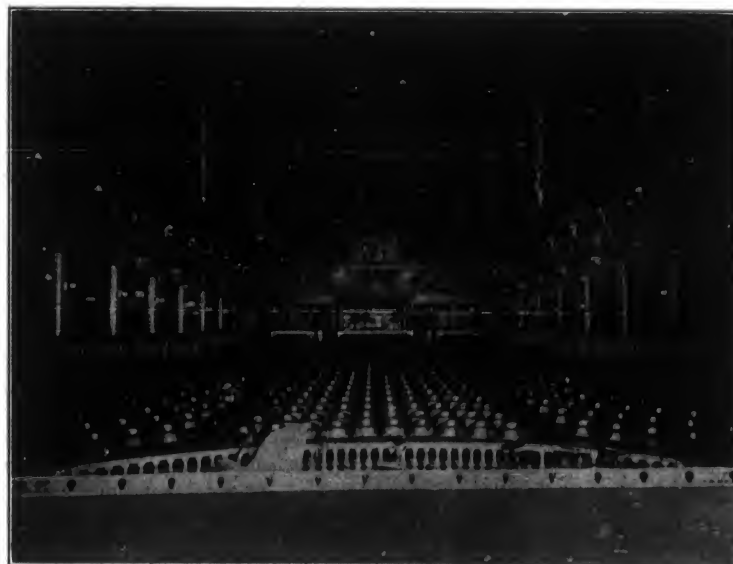
John F. Sheridan, an Irish-American comedian, known as the "Widow O'Brien," died suddenly at Newcastle, Christmas Eve. The show, of which he was proprietor, was to have opened next day.

Sheridan was born in Rhode Island some fifty years ago, and his fame as "The Widow" was almost world-wide. In the early days he was a vaudeville artist and with a partner worked as Sheridan and Mack, a song and dance team. The comedian was immensely popular and a large number of the profession followed his remains to the Roman Catholic section of the Waverley Cemetery.

A double sorrow came upon the Otto children this week through the death of their mother, Mrs. Lena Otto, in Boston, on Tuesday. It is but a month ago that their father suddenly died, and his death probably hastened the mother's end.

The children, all in vaudeville, are Katherine, Nelson and Elizabeth Otto (Nelson and Otto), Frank Otto (Carlin and Otto), and Ernest and Arthur Otto (Otto Brothers).

Mrs. Otto had been ill for some time.



INTERIOR OF THE AMERICAN, CHICAGO.

Showing the view from the orchestra rail to the stage in the foreground. The seating capacity is 1,200. Running parallel with the orchestra are long rows of boxes, with a promenade in the rear, where refreshments are served at tables. It is the former Garden Theatre, renamed The American Music Hall, by William Morris. Mr. Morris has said that had he designed the theatre it could not have been more ideally arranged for the very purpose for which it is now employed.



## FOREIGN RENTERS PROTEST AGAINST LEASING ORDERS

**Exchange Men Balk at Returning Films After Four Months Without Rebate. "Independents" Have Larger Output Than "Trust" Abroad.**

(Special Cable to VARIETY.)

Paris, Feb. 17.

Film renters on this side of the water are standing out against the combine formed recently among the manufacturers assembled in convention here.

The manufacturers set a price of 24 cents a yard upon new film and require that all reels leased should be returned at the expiration of four months without any refund.

So determined and general has the indignation become this week that the combine has advanced the date for the signing of contracts until March 15. In the great majority of cases renters have not yet decided whether to sign the agreements or to hold out against it indefinitely.

A canvass of the manufacturing capacity represented on both sides discloses the fact that the associated independents are able to turn out 1,300 yards of original material each week. This is an encouraging outlook. The Pathe-Urban-Gaumont combine has an output considerably less than this.

The price list established by the Paris convention is 25 cents per metre (24 cents a yard).

Paris, Feb. 4.

The international conference of cinematograph film manufacturers, postponed from January 9, opened on Tuesday morning, Feb. 2, at the hall of the Photographic Society of France, 51 Rue de Clichy, Paris, and terminated by the traditional banquet at the Palais d'Orsay Hotel to-night. Thirty-two concerns are represented at the congress, including the Pathé Brothers, Mr. Charles Pathé himself being at the opening of the proceedings. It was not known until a short while before the first meeting that he would attend, and his presence was gratifying to all. To sum up the result, however, the success of the whole thing is in favor of Mr. Eastman—if the contract is eventually signed by all present.

After the usual formalities of introductions, and opening ceremonies, the discussion was at once taken up, according to the projects, of which a resumé was given in VARIETY three weeks ago. The question of price was quickly settled, and it was voted that the quotation for new films should be Fr. 1.25 per metre (roughly 24 cents per yard). But the proposition that all films should be returned within four months met with some opposition, being finally carried. Purchasers may strongly object to this clause, and there are certainly some users who will not accept this dictation on the part of the manufacturers.

The first clause of the convention, by which the adherents undertake to purchase their celluloid only from such concerns as the committee may indicate

proved to be the great feature of the Congress, and can be recorded as a startling success for the Eastman Company. It was voted that Eastman should be the sole source for blank stock and in return Mr. Eastman undertakes not to supply any other manufacturers than those adhering to the convention. In the meanwhile Mr. Girard of the Société Générale des Filmes, of Lyons, has entered a protest against any such convention, as being illegal in France, and calls attention to the fact that under the French Civil Code any firm thus excluded can claim damages from any person thus forming a combine or trust for the cornering of any industrial product. Messrs. Lumière Brothers, likewise large producers of sensitive films, have so far kept perfectly silent, and it is not known what steps they intend to take. It is recognized that the inflammable celluloid is not yet on the market, and that "pellicules" of the same nature as formerly supplied, will alone be available for some months to come. If Eastman has a celluloid that will not take fire, and which is superior to any others—for Eastman is not alone in producing such a material—then those who sign the present convention can pride themselves on having been well advised.

In any event (provided the 32 European firms sign the agreement) Eastman will hold the market of the world for virgin films, for all the most important concerns have been represented at the congress, and his company has probably profited more than any other by the present international conference.

It is calculated roughly that the output of the Independent concerns in Europe (outside the Pathé-Gaumont-Urbain combination; a part of the Edison group), could be easily fifty new subjects, or negatives each week.

### COPYRIGHTING INDEPENDENT FILMS

Chicago, Feb. 18.

The International Protective and Producing Co., the newly organized independent moving picture concern, of which J. J. Murdock is president, intends to copyright all the subject brought here from Europe and other points, giving the company absolute distributing rights.

Mr. Murdock states that the stock and samples are due to arrive in Chicago this week, and a large number of renters and exhibitors will be supplied.

Mr. Murdock will shortly leave for Pittsburg, where a meeting of renters and exhibitors will be called. No other important developments were given out for publication. It is believed that there will be considerable activity when the first supply of reels arrives.

Jerome and Schwartz will appear at the Fifth Avenue Sunday night. They open at Keith's, Boston, March 8.

## COLUMBIA AND MURDOCK COS. PLAN MUTUALITY SCHEME?

**Meeting Rumored Between Phonograph Co. Executives and J. J. Murdock of International Film Concern in New York Shortly.**

While the Columbia Phonograph Co. declined this week to make any addition to its statements already printed, it is known that several conferences have been held within the last few days between Paul H. Cromelin, the Columbia vice president, and representatives of the International Projecting and Producing Co., the Chicago independent film manufacturers, and that there is scheduled a conference between that official and Mr. Murdock himself very shortly. It is also reported that the Columbia Co. has let it be known to a certain selected few exhibitors that it had determined to go actively into the business of manufacturing original moving picture films. It has been the opinion of the trade ever since the phonograph concern purchased the Bianchi patents that such was their intention, but they have not previously admitted that much.

A good deal of importance is being attached to the production of non-inflammable "blank stock" for films and the possible agreement between the Patents Co. and the Eastman Kodak Co., of Rochester, to sell exclusively to the licensees of that concern caused some uneasiness among the independents. For this reason the opposition leaders heard with satisfaction this week the statement of a representative from the European house of Lumière that his principals were prepared to place a "non-inflammable" film on the market and would agree to supply American and foreign independents with it in unlimited quantities.

It is understood that contracts have not yet passed between the Columbia and Cameraphone Companies, pending an agreement as to certain conditions. Rumor has it that the reported connection between the talking picture people and the Patents Co. has not been definitely settled and that there is a possibility of such an alliance.

### PICTURE ADMISSION, 25c.

Boston, Feb. 18.

Since the Bijou Dream, owned by B. F. Keith, reopened as a picture house, the admission has been twenty-five cents. The Bijou is managed by Mrs. E. H. Clement, who was the manageress of the Boston while that house remained open under the Keith direction this season. It is rumored Mr. Keith lately stated the Boston Theatre had cost him \$100,000 since the change in management was made.

The big man of vaudeville has been confined to his home of late. It was given out he was suffering from a cold, but it is known he was seriously threatened with pneumonia at one time, and did have a slight touch.

### INTERNATIONAL PICTURE COMPETITION.

Paris, Feb. 8.

An interesting exhibition and competition is announced as being prepared to take place at Milan, Italy, in May next, when medals and prizes will be given for the best films, most instructive subjects and new devices. An international jury will sit, to which no manufacturer is eligible. Special notice will be taken of improvements in inflammable bands, the projection of views by reflection, pictures shown in a lighted hall, and moving pictures in relief.

Each film must be at least 500 metres, perfectly new, and the manufacturer must undertake not to expose the subject in public for 30 days after the exposition.

Entries must be made by March 15, and the lanterns and films must arrive at the hall a fortnight before the opening of the competition. All profits will be devoted to charity.

The *Ciné Journal* states that the recent closing by the Mayor of New York of all the moving picture theatres was a splendid maneuver manipulated by Mr. Eastman to advertise his new incombustible film, and was organized by a master hand at the game.

### SUGGEST PUBLIC FILM CENSOR.

The Exhibitors' Association of New York held a meeting at 116th Street and Lenox Avenue Tuesday at which there was discussed the formation of a public censor committee to pass on all moving picture productions before they were placed on public view.

The Association has secured the consent of the People's Institute as well as the Educational Alliance of New York and other civic bodies to send representatives to serve on this committee together with a like number of practical exhibitors. The question was left in the hands of a committee of the Association.

### PATENTS CO. HEADQUARTERS.

The Motion Picture Patents Co., which has been temporarily housed in the Edison general offices at Fifth Avenue and 8th Street, on Monday moved into new quarters at 80 Fifth Avenue corner of Fourteenth Street. Mr. Dyer, president of the Patents Co., remains at the old offices. The Patents concern has taken a whole floor in the building at the Fourteenth Street address.

Demling's Casino, Far Rockaway, which has always played a small vaudeville show during the summer, will improve its attractions this year and will charge an admission fee of 10 cents. Formerly admittance was free. The former show represented a payroll of about \$400. This amount will be doubled. Joe Wood will book the place.

# INTERNATIONAL FILM CO. HAS NOVEL DISTRIBUTING SCHEME

**At New York Mass Meeting the Murdock Concern  
Lays Full Plans Before Renters.  
Offers Forty Reels Now.**

About seventy New York moving picture exhibitors gathered in the Orpheum Music Hall, Third Avenue and 13th Street, Monday morning to listen to addresses from representatives of the International Projecting and Producing Co., as well as representatives of foreign manufacturers affiliated with the new independent.

The showmen received the assurances of the speakers that the International was in the independent movement for good, and heard detailed statements of the resources which that firm has or will shortly have at its command.

Will G. Barker, of the Warwick Trading Co. of London, film manufacturers, was the principal speaker. He told the exhibitors that there were already forty reels of sample pictures in this country, and announced that they would be shown during this week to whomever cared to witness them.

"The International Co.," he said, "does not want you to take whatever it chooses to offer you. We're in business to sell you the goods you desire to buy. There is nothing resembling dictation in our policy. This scheme we will follow throughout. We can promise you from twenty-eight to forty reels of new material weekly.

"This mass will be exhibited to you by your exchange man and you may then select a supply for whatever length of time suits you. Bear in mind that these pictures as first presented privately will be samples. When you have indicated your choice a cable will bring the goods to your door in ten days.

"When the International enterprise was brought to our attention we were immediately attracted to it by the known ability of J. J. Murdock, who is a skillful and determined promoter, and we were promptly convinced that the venture was assured of permanency.

"Working on this basis we have secured the exclusive output of a score or so of the best foreign manufacturers, a supply which assures to the exhibitor the essential variety of material in a high degree, while it still keeps alive a healthy rivalry among the several manufacturers which will hold them on the strain to produce their best. Out of the twenty-odd makers who are allied with us, there can be no doubt but that you exhibitors will be amply supplied with feature films.

"The point has been brought up that the American showman has need of American subjects. We have provided for this. I personally pledge to you that I will not leave this country until there are firmly established properly equipped factories for turning out native film.

"If, as seems to be its design, the trust succeeds in its efforts to have the duty on film increased, we will so extend our manufacturing facilities in this country that the output will be 150 reels of positive film a day. European methods are different and more expeditious than Amer-

ican in the matter of developing and drying positives. As an example of the speed that can be developed, it is worth noticing that the Warwick Co. last June delivered twenty-nine films of the Derby turf event on the same night. Our camera operator left the race track at 4:30 p. m., rode fourteen miles in an automobile and the picture was exhibited in one London hall before 8 o'clock that evening.

"If necessary we can produce film in America as quickly. In the matter of censorship we are in an enviable position. Under the system of not buying until you know what the goods is (as against the standing-order scheme) every exhibitor is his own censor, and beside this the film will be rigorously censored before it is shipped from the other side by men familiar with the needs and limitations of the American market."

Mr. Raleigh, of Raleigh & Roberts, French manufacturers, assured the meeting that contracts had been signed and were open to inspection binding the associated foreigners to the independents.

It is the purpose of the International people to give demonstrations of sample films from New York to San Francisco. Part of the forty reels which arrived late last week were shipped to Chicago in bond. They were shown to exhibitors there, and late this week shipped to New York for another demonstration. The lot shown in New York were sent to Chicago.

It was the intention of Mr. Barker, Raleigh and Streycckmans (the last named, secretary of the International) to visit Boston Wednesday to address exhibitors there and repeat the mass meeting arrangement in all large cities between New York and Chicago.

## RESTRAINS PATENTS CO.

Argument was heard on Wednesday morning before Supreme Court Judge Fitzgerald on the temporary injunction obtained by Percy G. Williams, as manager of seven theatres in Greater New York using moving pictures, restraining the Vitagraph Co. from discontinuing its service. Mr. Williams in the moving papers alleged a contract with the Vitagraph Co. for the season of 1908-'09. The terms and the conditions of the contract were set forth.

Judge Leventritt, of Leventritt, Cook & Nathan, for the moving picture people denied that any contract was in existence, either orally or in writing. The defense also set up the fact of the applicant basing his case on a contract, thereby removing the "trust" phase gone into by Mr. Williams, he having claimed the Motion Picture Patents Co. was a "trust," formed in violation of the "Anti-Trust" laws.

The court ordered that briefs be submitted by the attorneys yesterday.

It is said that Mr. Williams is prepared to proceed further in the matter in another direction should the decision be adverse to him.

Mr. Williams has been receiving moving

# THE WOMAN IN VARIETY.

BY THE SKIRT.

Ethel Conrad is the "Co." with Willard Simms, who has that sketch called "Flinders' Furnished Flats." I really am in ignorance how these matters of "bidding" (I think they are called) reach their commencement or ending, but I do think Miss Conrad is too important to be hidden in that way. She is what anyone would call a "good looking girl," and wears two stunning gowns besides doing her portion of the successful playing. One of Miss Conrad's dresses is a pale rose satin, semi-Empire, and I got palpitation of the heart for fear she would get mixed up with the paste Mr. Simms throws about.

Mrs. Leslie Carter jumped into the newspaper breach this week, and aired her ideas about what Margaret Illington had said on a non-children-darning-stockings-existence. Mrs. Carter is liable to have herself terribly disliked among the women—and the men, too. No woman can make a statement that "children are a nuisance" and win any sympathy, whether she or her press agent or her show ("Kassa") is in need of it, and between us, I think they all are. I also heard the other day that the vaudeville managers have thought so little of "Kassa's" chances of running very long that they have sent offers to Mrs. Carter for a long vaudeville tour at \$2,500 a week. "Kassa" must have cost a great amount of money, and I understand Mrs. Carter supplied the most of it.

I received such a lovely letter this week from Millicent Easter, and Miss Easter is as flowery with the typewriter as her name. She isn't on a Cleveland paper at all; it's the Columbus Press-Post, and Miss Easter isn't backward in saying she is proud it is not otherwise. Miss Easter calls Colum-

picture service from the Vitagraph Co., under a Supreme Court order restraining that concern and the Motion Picture Patents Co., from refusing to deliver films to his theatres. Mr. Williams declined to sign a Motion Patents Co.'s application for license to operate projecting machines in his theatres.

The Patents people thereupon warned him that his service would be cut off Feb. 13 (Sunday). On Saturday Maurice Goodman, general attorney for the United Booking Offices, secured a temporary injunction. Meanwhile Mr. Williams is exhibiting Association films on unlicensed machines.

In his application Mr. Goodman makes the point that the refusal of the Patents people to deliver pictures to owners of unlicensed machines (although those machines have been bought unconditionally and paid for) is coercion and in restraint. The papers contain the statement that the \$2 weekly license represents to the Patents Co. an annual income of \$2,000,000.

F. F. Proctor and B. F. Keith, as well as the Keith-Proctor firm have filed application for Patents Co. license, but from the fact that Mr. Goodman is handling the Williams case, it is suspected that they are interested in the outcome. Mr. Williams' individual legal business is ordinarily handled by the law firm of House, Grossman & Vorhaus.

bus her "beautiful Arch Light City," and says her hair resembles hammered copper, so I have just added to my first mental vision of Millicent Easter, and I am going to tell her two things; that she has a very dear friend on an "opposition paper" in Columbus also, and who, womanly or manfully, rated me for even thinking Miss Easter would leave Columbus to waste her valuable moments on a Cleveland sheet; and the other thing is that if I ever get within hailing distance of the Arch Light City, I am going to call upon the Press-Post. Miss Easter is the dramatic editor of the paper, and I am dying to see her. I'm certain sure she will be surprised if we ever meet, and the surprise will arise from her own hammered-copper-colored hair.

What a lot of scandal lawyers must have or hear. Talking to one of the legal fraternity the other day, I jokingly mentioned that, and, to my surprise, Mr. Attorney rather agreed. So I persisted in knowing, my instinct for "news" getting the upper hand. He persisted in his mysteriousness, and then I flirted with him (I don't like him), but I just wanted to know. He told me, but such awful pledges as I had to make not to mention names. Three suits for divorce he told me about. One is a legitimate who came into vaudeville some time since, and is accused by his wife of devoting too much attention to his "support" in the sketch. The other is a mixed-up affair, with the husband and wife both accusing each other of misdoing, and each has evidence unknown to the other, while the third isn't so important, because there are no startling details. I like startling details, but I might just as well read a French novel for spiciness as to expect a lawyer to tell me startling details. Just because I am a woman I suppose, and he thinks to hint at something awful is the best way, but I don't like hints. I want startling details.

Have you seen the latest, "the cuspidor hat"? It's the very latest in the spring bonnet line for women. When you turn the hat over it looks for all the world exactly like a cuspidor.

That's a peculiar get-up Edna Aug wears for her opening song, and I can't say I care for it. Her dress is a princess of a neutral shade, trimmed in brown lace and brown velvet ribbon. The hat, most becoming, is nothing short of a flower garden. Miss Aug's change from the German girl to the white dress is almost startling. For the instant, when Miss Aug reappears in it, she looks as though she might be standing there in a chemise.

Every day is bringing Grace Tyson closer to Louise Dresser in looks. Miss Tyson is just stunning in an all black gown worn by her at the American. It is a dotted net over satin and trimmed with jet. I don't care what anybody says, I'm simply going to admit that I'm awfully strong for her partner, Mr. McWatters. He's such a clean cut and mildly appearing young man.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Geo. Mozart, Colonial.

Rice and Cady, Fifth Avenue.

Carson and Willard, 125th Street.

De Laur Trio, 125th Street.

Fregolia, Bijou, Brooklyn.

Dainty Doty Dale, Bijou, Brooklyn.

Edwin Barry and Co., Greenpoint.

Tom Fletcher Trio, Greenpoint.

Tinkham and Co., Columbia.

Tom Smith, New Brunswick.

Bert Danson, Perth Amboy.

Force and Williams, Orange.

Harry Bulger and Co. (5).

"He Was a Soldier Too."

23 Mins.; Full Stage (Special Set; Ex-  
terior).

Colonial.

"He Was a Soldier Too," Harry Bulger's latest vaudeville offering, was probably taken from the erstwhile "Algeria," in which the comedian was featured. A pretty setting has been given the piece, altogether nicely staged. It is solely comedy, of course, with very little plot. Bulger is a deserter from the army of the Sultan. He makes his entrance on a camel, using two companion deserters as the fore and hind legs of the animal. Later he disguises as a woman; is recognized, and while trying to escape in a balloon, the air ship is punctured by a bullet and the comedian is seen swinging in mid-air by the anchor rope, giving the act its close. The greater portion of the comedy is supplied by the men under the camel skin, although Mr. Bulger gains laughs in the ridiculous woman's garb. His singing of a song with the same title as the piece was the hit of the specialty. Henriette Byron is next in importance to the comedian, doing very nicely with a couple of numbers, one an old one she has used for some time in her former offering with Barney Fagan. There are also four men mixed up in the proceedings who do not figure to any degree. The act runs smoothly and should pass nicely.

Dash.

4 Emillions.

Acrobatic.

9 Mins.

Hippodrome.

The 4 Emillions, a foreign acrobatic act, have their first American hearing at the Hippodrome this week. The act consists entirely of hand-to-hand balancing, and they turn off a routine of capital new tricks. The best shown was a half-back somersault from the shoulders of the understander (on a table) into a hand-to-hand with the fourth member, standing on the floor. There were several of these long jumps and somersaults into hand-to-hand balances, and all in neat trim style. The top-mounter in most of these was not the lightest member, but a good-sized man who looked fully as heavy as the other. The dressing could be improved. The Emillions rank well up.

Dash.

Paul Durand, H. H. Feiber's representative, will make a business and pleasure trip abroad early in May accompanied by his wife, Elsie Boehm. Miss Boehm will remain abroad, spending the summer with her folks at Vienna.

## NEW ACTS OF THE WEEK

Ed. F. Reynard.

"A Morning in Hicksville" (Ventriloquial).  
18 Mins.; Full Stage (Special Settings).

Hammerstein's.

The ventriloquial act as typified in the production surrounding the new act presented this week at Hammerstein's by Ed. F. Reynard has leaped ahead in a great stride. It is no longer "throwing the voice" only. Mr. Reynard is billed as "The Ventriloquist With a Production." This he has assuredly, although his previous act was in the same classification. In the new number a setting represents the main corner at Hicksville, with the police station and firehouse on opposite sides of the street. In the center is a warning to automobiles to "Go Slow or Go To Jail." The curtain lifting reveals early dawn, with the lights well handled until daylight arrives. Down the mountain side speeds an automobile, making two turns, when a full-sized car runs on the stage, with Mr. Reynard at the wheel. Inside are a woman, dog and colored boy. Halting at the sign, a constable appears from behind a tree and a humorous conversation follows; there is another talk-feat held between the driver and a boy fishing. A bull throws a second youngster over the wall, and when placed beside the fire alarm, he breaks the glass, calling the fire engine and firemen, who hold conversation also. This is the only portion of Mr. Reynard's former act remaining. Reynard has a rattling finish. Hurriedly driving off the stage, the constable "dummy" in a sulky cart with the "dog-pony" comes racing after, a pistol firing from his hand automatically. There is humor all through the turn, in the talk, actions and effects, the mechanical part being intricate apparently and running smoothly. The comedy, of which there is a great plenty, and the technical construction as well as the ventriloquism unquestionably stamps Reynard's latest effort as the best ventriloquial act ever presented, bar none.

Time.

Von Hoff.

Mimic and Impersonator.

10 Mins.; One.

American.

"The Man with the Twistable Face" is the program tale of Von Hoff, also billed as "mimic and impersonator." Von Hoff opened with a speech, saying he had studied animals from childhood and would imitate them. Then he imitated a screechy soprano and a fly. Both may be animals. Von Hoff also mimicked or impersonated a soda fountain and a steamboat whistle; also a motor boat; told a few jokes; wore a dress waistcoat; dress shirt; combination dress and frock coat; light-colored trousers, and told a few jokes. Perhaps in cutting down the bill for time. Von Hoff had no opportunity to give his impressions of the animals he had become acquainted with from childhood—or perhaps that was comedy. He did twist his face some, but not enough to use it in his billing. Mr. Von Hoff should strain his act, and the recipe might call for a few additions after the essence has been obtained. Just as he is, Von Hoff is a nice little act in a nice little way. He is from the west; he may be a big act out there.

Time.

McWatters and Tyson.

Songs, Imitations and Travesty.

23 Mins.; Four (Parlor).

American.

"We're glad to be back in vaudeville," is the opening line of the entrance song sung by Arthur McWatters and Grace Tyson at the American this week. Vaudeville is glad to have them back likewise, gauging the amount of applause the couple received when they first appeared. Mr. McWatters and Miss Tyson are vaudevillians, have been, and were well content to be, but like many others who are real entertainers, the vaudeville managers wouldn't believe they had value until they left vaudeville. The usual course to bring yourself to the attention of the manager is to go to Europe or Broadway. Some go to Europe—and stay there—for different reasons—perhaps the principal one their belief that away from home the managers know an act on sight. The Broadway thing is harder to achieve, but easier—if you "make good." Behold! McWatters and Tyson—they "made good" in "The Mimic World" at the Casino, so now return to vaudeville at a figure the placid manager who claims he knows his business screams at—and still McWatters and Tyson are "making good," but not any "gooder" than they did when they were in vaudeville before. Nor any better than they will afterward, either in vaudeville or on Broadway, for they are entertainers, and develop themselves as favorites the more often seen. "But that can't be," says the manager. "What draws on the bill except the headliner? Of course, it's big money, but look at the house." Well, take a look at the American this week. What's drawing there? You can't help the abstract argument, for it reoccurs so often that were the managers to help make the material they too frequently spurn, the quinces at all the way from \$1,200 to \$2,500 could stay in the woods. In the comedy singing act now presented by Mr. McWatters and Miss Tyson, they give a wide range of subjects, from imitations and "mugging" to a very laughable travesty on "The Thief," the latter removed from the Casino show where Miss Tyson burlesqued Margaret Illington while Frank Mayne was Kyrle Bellew. McWatters does it now, excellently, as he does his imitations, particularly that of James McIntyre (McIntyre and Heath) and Victor Moore in "The Talk of New York." Geo. Arliss' "Devil" ran up a girder and hit the ceiling above the American patrons. McWatters had to follow an "imitation act" on earlier (Felix and Caire) and he accomplished a miracle against the odds. Miss Tyson is the same comedienne, good looking, modishly gowned, cheerful, and always funny. The "Eyes" song from "The Mimic World" was a winner from the go, and the laughable finish to the travesty (partially reconstructed from the original) brought the pair back to bow several times. As they both lean upon a table to gaze ardently at each other, McWatters says, "Oh, you kid," and the table splits and both sprawl to the floor. It's a corking finish to an act in the A1 class.

Time.

Edna Aug.

"Types" (Character Songs and Talk).

18 Mins.; One.

Hammerstein's.

Edna Aug reappears with a new outfit of characters, songs and talk. Her first is a chorus girl singing "Is It Possible You Haven't Heard of Me?" with dialog between verses, the talk being somewhat technical in part, but well delivered, laughable in quality and containing sufficient "points" for the most obtuse to catch. As a German girl describing her woes, Miss Aug has a bright line of quick witty material and it was punctuated often by laughs, although the finish is ruined through being abruptly chopped off at the end of a line, while everyone must have expected a song to conclude. This Miss Aug did by changing her "character" dress to a "straight" costume of modern cut, for which there is no need, it bringing about a wait as well. Closing with an imitation of a ballad singer, Miss Aug was a substantial hit at Hammerstein's, opening after the intermission, a notoriously difficult position for a turn of her class, whether man or woman. Miss Aug might better her act greatly were she to continue on into the burlesqued selection in the German dress, closing without further change. She may be credited with bringing back something new, and before a less sophisticated audience than gathers on Times Square, Miss Aug would be even more heartily laughed at, for her present act will appeal to all.

Time.

Harlan Knight and Company (2).

"The Chalk Line" (Rural Comedy).

24 Mins.; Full Stage (Special Set).

Greenpoint.

"The Chalk Line" is a plain, homely little story reduced to its elements, but it has been capably worked out into a light comedy sketch of sure appeal by nice handling. The narrative has to do with the affairs of Webster Sanderson (Harlan Knight), country storekeeper and Ephriam Allen (George Neville), local postmaster. Ephriam defeated the storekeeper in a race for the postmastership and the latter divided off half of the general store with a chalkline down the centre. One side was his territory, the other Ephriam's. Neither could cross that line, which divided hostile camps. Not so with Fairy Sanderson, Webster's supposed daughter. She loved both of the old fellows with equal warmth, and both sides of the line welcomed her presence. Ephriam's tenure of office expires on the date of Fairy's birthday anniversary, and Sanderson selects the identical day to tell her that he is not really her father. He had adopted her from an orphan asylum, upon the death of his own child. Of course, Fairy turns out to be Ephriam's daughter and, of course, she gets the appointment as postmistress, so all ends happily and the enemies mop out the chalk line. The progress of the tale is amusingly accompanied with a by-play of humor, which, although it is obvious and a trifle labored in spots, is nevertheless agreeably in the picture and true to character. All three members of the cast play with certainty and make their points tell. Miss Volkman was surprisingly good in her serious scene.

Rush.



Smith and Campbell.

Talk.

17 Mins.; One.

Columbia.

Smith and Campbell have not selected a title for their new routine of talk. Any one of a dozen would appropriately fit it. "Camping Out," "Resting" or "Laying Off" would do equally well. From the names mentioned it might be judged that the talk had to do with things vaudeville, but it hasn't. The pair are on one of those pleasure fishing trips in which Campbell can see no pleasure whatever and his discomfort at sleeping in the open, cooking his own meals and washing the dishes gives rise to one of the brightest lines of conversational matter that has been heard in some time. The pair carry their own drop, a pretty woodland scene. They get a great start from a very funny entrance. Both are weighted down with the necessary paraphernalia that goes with an outing trip. Besides the necessary accessories Campbell is carrying a water blister on the soul of his foot, causing a funny limp and making his continuous grumbling the more laughable. The talk leads up to a short bit of pathos which is turned off at just the right point to bring the big laugh. The act in its present shape runs seventeen minutes from which a minute or two should be dropped, which will do away with a very small lapse about midway in the proceedings. It would never do to overlook a medley of old-time popular airs that takes you back about twenty years and as Smith says, "it goes as good now as it did then." Smith and Campbell have again put one across, waist high.

Dash.

Fiske O'Hara and Co. (4).

"Captain Barry" (Comedy Drama).

20 Mins.; Full Stage (Woodland Set).

Greenpoint.

Fiske O'Hara is the newest vaudeville recruit from the legitimate. With a supporting company of four he is giving a tabloid Irish drama at the Greenpoint. "Captain Barry," by Crane Wilbur, follows the O'cott-Mack-O'Hara traditions. The captain is one of those devil may care lads who sings blithely in a high tenor, although sure is his heart breaking with a hopeless love for a fair colleen. In the present case the captain is an outlaw, having gone into the highway robbery business after (as he supposed) killing a "baste" of a brother officer in his regiment for speaking disrespectfully of Norah McNamara, his lady fair. In the course of his vocation as road agent, it comes about that the captain holds up this same Norah and her father. He identifies himself to the girl by singing to her familiar songs. She agrees to be his true and faithful wife and just in time for the curtain it develops that Barry did not after all kill his brother officer; the latter having been conveniently carried off by some other means. The audience seemed to be familiar with Mr. O'Hara. His entrance was greeted with real applause and the progress of the sketch was punctuated with more, particularly after each song, of which there were four. At the Greenpoint the star and his excellent company scored an unquestioned hit.

Rush.

Richard Hyde will return from Florida March 18.

Burr McIntosh.

"Our Ships" (Illustrated Lecture).

35 Mins.; One.

Fifth Avenue.

Wow—YIP—W-E-E—E screams the Great American Eagle, Burr McIntosh aiding and abetting, at the Fifth Avenue this week. As an imitator of the national bird screaming screams Mr. McIntosh is our best little caliope. He wants it known that the United States has one crackerjack navy. BUT (and here enters the Serious Purpose that Mr. McIntosh always has concealed about his person) our merchant marine is on the pork. Mr. McIntosh was really worked up over this. And do you know why this serious situation is permitted to obtain, he demanded. Here he hissed, "rotten politics!" Of course the audience was moved to emotion. "Rotten politics" is a bully line. The newspapers have worked it up so nicely. During all these observations the stereopticon was showing pictures of the American war fleet on its globe-encircling tour, you understand, while Mr. McIntosh read from a manuscript. There were several moving picture illustrations, one of a prizefight on ship just as the fleet was crossing the Line. But these were incidental. Mr. McIntosh wanted to tell the audience all about ship subsidy and he did. Did you know that only 10 per cent. of American products are carried to foreign markets in American ships, and that the auxiliary craft that accompanies the fleet around the world fly foreign flags and would desert in face of a battle? Well, Mr. McIntosh says this is so and that it is a very terrible disgrace to us. And then he suggests that we hold a vote—just we here in the audience. All those in favor of ship subsidy sing "The Star Spangled Banner," and those who are against it (there weren't any against, because there were two sailor boys on the stage waving American flags under the spotlight and a reproduction of "The Spirit of '76" was on the screen) keep silent. On the strength of that vote Monday evening Ship Subsidy went to the Harlem River with 175,000 and Mr. McIntosh was nominated and unanimously elected to the highest office in the gift of the Fifth Avenue audience.

Rush.

Archons Four.

Juggling.

12 Mins.; Full Stage.

Columbia, Brooklyn.

The Archons (program spelling) are showing a rather loosely put together acrobatic and juggling offering, which, with the proper rearrangement, should frame into a fast moving, entertaining specialty. The Four may be a family of father, mother, daughter and son. The boy is a cute looking youngster, with plenty of life, but doesn't figure to any great extent. The girl is somewhat larger, and a contortionist of the average. Most of the work falls to the man, who juggles and attempts comedy, more than he is capable of doing. The juggling is of the simpler sort, failing to arouse enthusiasm. He did some very good ground tumbling at the finish, by far the best portion of the act. A routine without comedy, more tumbling and less of the single juggling would benefit. The act as it stands would do very well for the small time.

Dash.

William Hunter Platt and Co. (7).

"The Widow's Mite" (Musical Farce).

21 Mins.; Full Stage (Special Exterior Set).

Keeney's.

Edward Paulton, who was responsible for "The Naked Truth," is programmed as the author of "The Widow's Mite," a very light farce with incidental music. William Hunter Platt, the principal of the company, is a midget, playing a polite role for which he is not fitted in any particular. Four girls make up a background for several rather catchy, although reminiscent, numbers, beside Vesta Victoria's "Widow" song, led by Edna Mason, who makes the usual "audience play." "Lazy Days," the opening number, has a pretty melody, and the finale, "Nothing Too Good for the Girls," has a rollicking swing. The girls are a splendid looking quartet, their appearance being perhaps the best thing in the proceedings. At this stage of the piece's development all hands work with mechanical care, perhaps the fruit of overmuch rehearsal. Further playing will probably give them smoothness. Edgar Dudley, who has a straight role, is the worse offender in this respect. He is very amateurish. The plot is a negligible quantity. What the sketch really needs is a groupe of snappy dancers in place of the stately "show girls" now in the cast, unless these can be educated to put some action into their listless movements. Also there is demand for something approaching comedy business in place of the polite dialog.

Rush.

Chuck Connors and Co.

27 Mins.; Full Stage.

Columbia.

It takes twenty-six minutes of waiting, and no Marathon miles were ever any longer than these same minutes before Chuck Connors "pulls his spiel," but when he does everything else is forgotten and forgiven, even the "yodle" song of the German in the piece. All the "Apaches," "Salomons" and "coochers"; good night! Chuck Connors is "pulling a new one," with no holds barred. With dancing crazes running around strong, Chuck should go in for that and cut out acting. There are so many who can act much tougher than Chuck has been painted any way, that it leaves no scope for him in that field. Three other people are required in the present sketch beside Connors. A girl doing the opposite to Connors is the only one to make an impression. If someone will take Connors and this girl and frame up a "Gorilla" (this is what Connors terms the hangers-on down around his end of the town) dance, maybe they can start something. At any rate twelve or fifteen minutes should be taken out of the present running time.

Dash.

650 guests assembled at the Hotel Astor Monday evening for the annual banquet given by New York Lodge, No. 11, B. P. O. E. (Elks). Harry Mock led a delegation of 150 members from the Bronx Lodge. Frank Fogarty was the star entertainer of the evening.

Josephine Arthur, a daughter of J. K. Burk, has a sketel, and a company playing on the Sheely New England time. Miss Arthur is the principal of the piece.

"Winter in Holland."

Empire, London.

The scene represents Holland in winter, the skaters on the rollers instead of steel runners. The chorus will need much drilling before that part of the act can be made effective. In the production The Videos and The Mayos, professional skaters, are introduced, and when they are on, the turn looks good. The comedy at present is very weak. The idea is excellent and the costumes and scenery all that could be desired. There is little doubt but that before the management is through rearranging the number, it will prove quite an attraction.

## OUT OF TOWN

Amelia Summerville.

"Mrs. Get-Rich-Quick's Supper Party."

Monolog.

15 Mins.; One.

Shea's, Buffalo, N. Y.

Amelia Summerville is at Shea's this week in a monolog. She is dressed in a very fetching costume. The monolog describes a supper party in which "Mrs. Get-Rich" introduces the different singers and dancers, imitated by the comedienne. The songs have been heard here before and the house did not warm up. Miss Summerville is suited for something better.

Dickson.

Henrietta B. Blanke.

Pianolog.

11 Mins.; One.

Temple, Detroit.

Henrietta B. Blanke, a former Detroit girl, made her vaudeville debut, giving a pianolog, singing four numbers on Monday afternoon and receiving much applause from the crowded house. "Honeyland," her latest composition, was best liked. A very attractive appearance helped her offering.

Leo Lester.

"The Dreamers" (3).

Operetta.

14 Mins.; Full Stage (Special Set).

Young's Pier, Atlantic City.

With a background of the Latin Quarter life "The Dreamers" sing pleasantly. Two men and a woman present the offering. While none of the voices is extraordinary, they made a good impression. The act needs whipping into shape, and should improve.

I. B. Publaski.

LEONHARDT MANAGING HUDSON.

Harry Leonhardt is the managing director of the Hudson, Union Hill, N. J. Mr. Leonhardt's reign commenced last Monday. The first show booked by him will open Washington's Birthday. It will be "A Texas Wooing"; Rube Welch, Kitty Francis and Co.; Staratt's Horse Show; Tyrolean Quartet; Bertha Noss-Russell; Bison City Four; Wentworth, Vesta and Teddy, and pictures.

The scale of admission hereafter will be at 10-20-30. Mr. Leonhardt announces that no "try-outs" will find place at the house hereafter.

This week Irene Hobson and Co. and Bessie Clayton, in a new act, are the features of the Hudson's bill.

Jesse Jewell was buried Wednesday in Greenwood Cemetery.

## CIRCUS NEWS

## HAS "S. P." "SHUT OUT."

San Francisco, Feb. 18.

The western opposition in the tent line seems to have wavered a few points in favor of the Norris & Rowe Show through the latter having secured a "shut-out" contract with the Southern Pacific under which that circus is given thirty days' protection on the S. P. lines. No other circus will be transported by the railroad until Norris & Rowe are out of the territory.

It is generally talked about out here that after the Sells-Floto Circus opens at Denver on March 28, it will strike out for these parts. With the "shut-out" on the Southern Pacific, the Norris-Rowe outfit has a big advantage, but the knowledge of it in advance may enable W. E. Franklin, the general agent for the Sells-Floto Circus, to re-route, instead of walking into an expensive opposition at the outset.

It is reported that Messrs. Bonfells and Tammen, owners of the Sells-Floto, have given Mr. Franklin a free hand after the show leaves Butte, Mont., Mr. Franklin having notified the proprietors he would assume no responsibility for the route in the west up to that point.

H. S. Rowe, of the Norris & Rowe Show, can now testify to the value of a good name for business integrity. Although it was known his show was deeply involved (owing more than \$50,000) his personal friends who had advanced him money not only preferred to allow his obligations to stand, but offered to lend him more.

It was finally decided best to have the indebtedness confined to mostly one way. Consequently the Donaldson Lithograph Co., of Newport, Ky., bought in most of the claims and when the show was put upon the block Archie Donaldson bought it in and he in turn re-sold to Mr. Rowe.

The latter has lost many of the old lieutenants, but new men are being engaged and the circus will go out well organized, and apparently capable of protecting its immediate territory from invasion. Archie Donaldson, who has been out around here for fourteen weeks, has returned to Cincinnati.

The Sells Floto Show will open its season March 28 under the auspices of the local Mystic Shriners of Denver. The engagement there will be for ten days or so. After that it is settled that the show will jump into southern territory to escape the cold weather. It is regarded as possible that if the Denver outfit works along the Southern Pacific it will be under some sort of billing agreement with the Norris & Rowe people.

## GO GET A STETSON.

Orders have been issued that all members of the Buffalo Bill and Pawnee Bill advance wear wide-brimmed soft hats this season. The theory is that the western headgear serves as an advertisement of the coming show. The orders go even for the spruce Arthur Degnon, Louis E. Cooke's secretary and excursion agent, as well as Walter K. Hill whose tastes run to the derby of the effete east.

The heads of departments at the New York Hippodrome have organized "The Hippodrome Beefsteak Club." Jos. Hanrahan was the boss of the first meeting.

## GEORGE COLE WITH MILLERS.

George S. Cole, for twelve years connected with the John Robinson Combined Shows, has signed for the coming summer tour with the Miller Brothers' "101 Ranch." He will carry the advertising banner for the wild west outfit. Mr. Cole is one of the oldest circus men in the field. His son, Bert Cole, is eastern representative for the Hagenbeck-Wallace interests.

## BUY THE LEMEN CIRCUS.

Lincoln, Neb., Feb. 18.

The Lemen Brothers Circus has been purchased by Smith Brothers, of Norfolk, Neb., and A. O. Perry, a ranchman of Atkinson. The circus will be transferred to Norfolk in winter quarters until the season opens, when it will go out as "The Perry & Smith Consolidated Railroad Shows."

Perry, one of the buyers, was formerly of Perry & Leftwich, succeeding in the firm Doc Huriburt, who was burned to death in Norfolk twenty years ago. The show formerly quartered there.

## SIEGRIST HAS HOUSEWARMING.

Toto Siegrist celebrated the opening of the cafe at 46 West 22d Street under his own management Monday evening with a reception to professional circus performers and others connected with circus business. Some seventy guests sat down to dinner in the upstairs dining room. Afterward chairs and tables were removed and dancing was in order.

Among the visitors were George McManus, the cartoonist; Steinegans, a newspaper artist; James and Frank DeWolf, Fred and Charles Hutchinson, George S. Cole, of the Miller Brothers' show, Ella Bradner and Fred Derrick, Lotie Aymar, Mr. and Mrs. Eddie Silbon, Will O'Dale and a host of others.

## CIRCUS AFLOAT.

Cincinnati, Feb. 18.

James Robinson, a grandson of "Gov." John F. Robinson, the veteran showman, will shortly organize a two ring circus, to tour the inland waterways, moving from place to place on barges. Several barges will be towed from stand to stand. Sleeping and eating quarters will be provided on board.

Some years ago the Robinson Combined Shows traveled in this way. The equipment was loaded in the boats and unloaded by means of a thirty-foot gangplank which was lowered to the river bank. Loading and unloading was accomplished more expeditiously than to or from a train. Eight-horse teams even were driven directly from the lot to the proper place on the boats.

"Gov." Robinson, who will no longer be actively engaged in running the Robinson Shows, will spend the coming summer traveling about in his private car, which has all modern hotel conveniences. The tour will take him through California, Colorado and the Southwest. According to present plans, the "Governor" proposes to start out without any definite destination. He will have the car sidetracked wherever he chooses, remain as long as he likes and go on when the spirit moves him.

## PARKS AND FAIRS

Youngstown, O., Feb. 18.

Avon Park, which has had an eventful career since it was opened several years ago and which closed early last season, is to be opened again next summer.

The New York office of the H. B. Marinelli agency reports that 112 midgets have been secured for the "Midget City" in Paris which opens at the Zoo Gardens in the French capital on April 11.

The anti-racing bills passed in several States and introduced in the Legislatures of others have proven of grave concern to the various fair associations throughout the country. Horse racing is usually the main attraction at a county fair, and the annual "meet" brings out crowds of people who might not otherwise attend.

Atlanta, Feb. 18.

The lease on the Ponce De Leon Park has been renewed for the coming season by Jake Wells. Hugh L. Cardoza will be the general manager. The *Atlanta Constitution*, which printed a story on Mr. Wells' theatrical enterprises, carried a denial from the manager of his recently reported severance of connection with some show enterprises. Mr. Wells said the removal of the Bijou headquarters to New York City, leaving the offices of the Leath Circuit as they were, gave rise to the reports.

Cincinnati, Feb. 18.

At the annual meeting of the Mad River and Miami Valley Fair Circuit, at Eaton, O., the following dates for county fairs were agreed upon:

Winchester, Adams County, July 27, 28, 29 and 30; Xenia, Green County, August 3, 4, 5 and 6; Richmond, Tri-County, August 3, 4, 5 and 6; Carthage, Hamilton County, August 10, 11, 12, 13 and 14; Springfield, Clark County, August 10, 11, 12, 13 and 14; Urbana, Champaign County, August 17, 18, 19 and 20; Keaton, Hardin County, August 17, 18, 19 and 20; Greenville, Darke County, August 23, 24, 25, 26 and 27; London, Madison County, August 24, 25, 26 and 27; Washington, O. H., Fayette County, August 24, 25, 26 and 27; Bellefontaine, Logan County, August 24, 25, 26 and 27; Wapakoneta, Auglaize County, August 30, 31, September 1, 2 and 3; Columbus, Ohio, State Fair, August 30, 31, September 1, 2 and 3; Dayton, Montgomery County, September 6, 7, 8, 9 and 10; Eaton, Preble County, September 14, 15, 16 and 17; Lebanon, Warren County, September 14, 15, 16 and 17; Marysville, Union County, September 7, 8, 9 and 10; Troy, Miami County, September 20, 21, 22, 23 and 24; Marion, Marion County, September 28, 29, 30 and October 1; Hamilton, Butler County, October 5, 6, 7 and 8.

The Louisville & Nashville Railroad has not yet announced whether or not it will take circus money this year. Freight business on their lines has improved so rapidly lately that it has intimidated it may decline to do business with the circuses this season, notwithstanding the L. & N. was delighted to secure the show business last year.

Notice has been drawn to the fact that although the opening date of the Ringling Brothers' circus is now only about a month off, the New York newspapers have not so far carried a single reference to the firm. Under the management of James A. Bailey the Barnum-Bailey name was worked into occasional mention in the metropolitan news during the entire winter.

The United Booking Offices Park and Fair department, under the direction of M. E. Robinson, is signing up a large number of out-of-door features, for consecutive summer time.

Chicago, Feb. 18.

Ethel Robinson, of the Western Vaudeville Association, closed contracts with A. A. Andrews, president of the Winnipeg Industrial Exhibition for all the attractions for Calgary and Alberta, Canada, including an aeroplane imported from Paris. The machine is said to be the only one of its kind that can be controlled with practicability.

Youngstown, O., Feb. 18.

Joseph Wess, at one time manager of Avon Park in this town, will have charge of Lake Erie Park, Cleveland, this coming summer.

Buffalo, N. Y., is to have a big water carnival on the lake August 19 to 21.

Crystal Beach, Olcott Beach and Fort Erie Beach, near Buffalo, are being prepared for their opening Decoration Day. The Buffalo Industrial Exhibition will be held at one of these resorts beginning June 10.

The Leavenworth County (Kan.) Fair Association will hold its fair on Sept. 20. It is on the Kansas Grand Circuit, including Parsons, Chanute, Ottawa, Topeka and Independence.

John H. Tibbetts, of St. Louis, who has the direction for the coming season of the summer parks formerly managed by Col. John D. Hopkins, at Forrest Park Highlands, St. Louis, Kansas City, Louisville and Memphis, has placed the booking of sensational numbers and amusement devices with the Atlas Booking Circuit.

Manager Mangold, of the Dallas, Tex., park, placed his vaudeville bookings for the coming season with the Atlas Circuit this week. The Atlas expects to have an uninterrupted route to the far south. It has taken hold of the concessions also for the Dallas park.

Joe Wood will book twenty acts to a bill in Fort George, N. Y., next summer. This bill will be divided between the Trocadero and Paradise Park, both in the same neighborhood. Ten acts will play each house, alternating at afternoon and evening performances. Henry J. Goldsmith has bought an interest in the Trocadero, which will be managed as usual by Sam Bernstein.

London, Feb. 9.

A receiver has been appointed for the Crystal Palace, upon the application made by the attorney for the holders of the Crystal Palace Company's first debenture bonds. The father of Sir Douglas Fox (who represents the bond holders) was one of the engineers who constructed the Palace. A scheme of reorganization is hoped for.

## WOOD GRABS A BUNCH.

Joe Wood, the lively agent for twenty or more combination picture and vaudeville houses, received a crowd of new ones in his booking offices this week, when M. R. Sheedy added to his already large New England Circuit the Julius Cahn theatres in New Bedford (New Bedford Theatre), Lewiston (Lewiston Theatre), Fitchburg (Cummings' Opera House), and Newport (Newport Opera House).

The quartet will play the combination policy, under Mr. Sheedy's direction, booked by the Wood agency.

No better estimate of the rapid growth of the "vaudeville and picture" industry may be gathered than from statistics in Mr. Wood's rapid rise as a booking agent in this branch, and the time he offers at present.

The increase in grade of this style of vaudeville show is more quickly seen in the quality of the acts now booked upon it. Wood is using from 20 to 25 acts weekly at a salary ranging from \$100 to \$125, an extraordinarily large sum for the class of house represented. It is not so long since a \$150 act on the Sullivan-Considine Circuit was accounted of good size. Now that circuit and its opposition does not shy at anything, and from \$500 to \$750 weekly for a feature is a common happening.

On the time taking its bills from the Wood office there is no dependence placed on "names." "The show's the thing," and while an act may be in receipt of \$125 from a manager booking through Wood, there is no proof positive that the same turn may not have a salary figure of two or three times that amount upon a larger circuit. In view of this, the "combination" managers do not object if an act plays over the circuit under an alias.

## MISS CARUS CLAIMS SONG.

The Scotch song Emma Carus has been singing is claimed by her as exclusive property. This week Miss Carus held a warm interview with Carl McCullough (over the telephone), notifying him he must discontinue its use. Mr. McCullough is singing it at the Fulton, Brooklyn, this week.

He says the publishers of the number gave him permission to sing it, and furnished the orchestration. Under the circumstances Mr. McCullough says he shall continue.

## PENNSYLVANIA HOUSES CHANGING.

Three Pennsylvania theatres formerly playing legitimate attractions have changed the policy, and placed orders with Ed Gallagher, the New York agent, to supply the houses with vaudeville acts required in connection with moving pictures. All will be operated under a 10-15 cent scale of admission.

The State Street, Trenton, opens March 1, with the new entertainment; The Cambria, Johnstown, and Mishler's, Altoona, on March 8.

## CAHN TURNING 20 OVER.

Between now and April 1, the Julius Cahn Circuit of legitimate theatres will turn over about twenty houses in New England for the combination vaudeville and moving picture policy, to be operated through the summer.

A few of the Cahn theatres have been turned over already, and booking of the vaudeville acts placed with Joe Wood.

## IN NEW YORK.

Were the second act as lively as the first in "In New York" at the Walnut Street Theatre, Philadelphia, the piece would have been a big go on Saturday night last when it was seen. The second act may be lively enough for the owner or producer, but the action comes from dancing, all jumbled together at the finale of it, when the only comedy of moment, outside the monolog of Cliff Gordon, occurs.

The fun has been given too much attention in the first section, leaving the show very much overbalanced, both in comedy and numbers.

The "In New York Co., Inc.," presents "In New York" supposed to be a production under the management of Frank Howe, who also manages the Walnut Street Theatre. Ben Teal staged the show; Franklin Winter wrote it, George Totten Smith strung the lyrics for the music in it by George L. Spaulding.

The piece is hung upon the stories of the "Actors' Boarding House," the first scene representing the "parlor and dining room" of Mrs. Bacon's boarding repository in East 14th Street, New York. The second is a hotel Mrs. Bacon has succeeded to, carrying her boarders with her in different capacities.

The cast is a large and able one, including the Four Mortons, Cliff Gordon, Major Doyle, Belle Gold, Nellie Beaumont, Adele Oswald, Gretta Grew, Frank J. Sheen, Doyle, McDevitt and Kelly and a few others.

The star of the contingent is Clara Morton, who is the child of Major Doyle, the Lilliputian, and Julia Frary, all known as "The Tiny Family," although Miss Frary has Amazonian proportions alongside her diminutive stage husband. There never has been a "kid" on the stage who looked just like Miss Morton as she appears in the first act, a little plump youngster with chubby legs, made more so by the white stockings worn. In the second act, Miss Morton "dresses up," and the chubbiness of her understandings is dispelled by black silk hosiery. She leads several songs, and has an "audience" number in "Show Me With Your Eyes," but at the Walnut Street, Clara had to sing to a couple of "plants" in a box upon whom only the spot light was allowed to shine.

The fault of the second act in its lack of comedy seems to be that Sam Morton is not giving sufficient chance. The Mortons make the first scene, and one can almost pick the comedy which has been inserted. Mr. Morton improvises. He and Major Doyle secure the biggest laughs in their own way, which probably isn't the way of the "book." In the finale of the first act, a long drawn out "operatic" ensemble with a quartet, Morton makes a hit by repeatedly walking back and forth with a "can" for beer. As the singing continues Mr. Morton walks in with a beer keg on his shoulder, going upstairs with it. Were Mr. Morton to drop that keg, creating a hubbub back of the drop and breaking up the singing, it would afford a laughing finale, much better than it was on Saturday evening, when the overdose of vocalizing went to a slow death.

The "straight" of Paul Morton as a "Johnny" did a great deal for the show, both through his nimble dancing and singing besides looking and dressing well. Paul imitated David Warfield in his fa-

mous speech while singing and dancing and also gave a snatch of Eddie Foy.

Most of the comedy in the show is based upon portions of the vaudeville act of the Four Mortons, they sliding into it at different points during the first scene.

The burlesque band is brought into the show at the closing of the second act. It is too late an hour then, although the laughs the travesty band, led by Mr. Gordon, received were mostly forced through the impromptu comedy or remarks interjected into it. Just before Gordon had made an immense hit with his old "political" talk, having followed the topical song "I'd Like To See It," sung by himself, and written by Gordon and Gus Salter, one of a few interpolated selections. Gordon plays a German musician with an illogical role of a bankrupt in the commencement and millionaire afterward. His first song, "Town of Easy Go," delivered ballad-like, didn't go any too well, although Gordon's "Dutchman" and specialty made one of the show's hits.

Another hit was registered by Joseph McDevitt and Andrew Kelly (McDevitt and Kelly) following the great amount of dancing which had preceded them—the choristers behind Paul Morton always dancing, and Mr. Morton was seemingly dancing all the time. The taller of the McDevitt-Kelly team is one of the prettiest and most graceful dancers seen about. The Reid Sisters also had their acrobatic dance right about the same time, and did well. One of the acts should have gone much further up.

Kate Morton plays the landlady, acting and looking the part. Mr. Sheen is the comedian of a burlesque company, but doesn't appear to have an overabundance of confidence in himself. Miss Oswald is the soprano, singing often, and looking stouter than when in vaudeville. If Miss Oswald isn't careful, she will soon be a replica of Emma Carus on the stage.

Nellie Beaumont dresses and looks good, playing a "leading lady." Belle Gold as the maid in the first and a bell boy in the second act gave enough action. Miss Gold sang an unprogrammed "Yiddish" song, which, excepting the lyrics, was "Under the Matzovs Tree."

The music averages up as fairly pleasing; the chorus of twenty-five or thirty girls and ten or twelve boys are drilled well enough with no novelty and too much of a sameness in their work, while the settings in the first act include a chandelier with a globe missing which might be the envy of Belasco. The second act is nicely set, and may have been an item in the \$30,000 the bills say the production cost. There is an orchestra of 22 pieces.

If the management will give the comedians freedom, they will probably evolve the second act into the fast running section the first is. Too much attention may have been given the first the opening week, neglecting the latter part until the first job of revision was through.

In Clara Morton's piano dance, Miss Morton is dancing with her back to the piano while playing it.

There's lots of life, fun and music to "In New York" with some good looking chorus girls, and some "show girls" who must have been selected in the dark, or after the supply had been cornered. The piece is at the Walnut for a run of twelve weeks. It should go the distance easily, for it will draw all the youth of Philadelphia.

Time

## HIGH ROLLERS.

There are two principal counts against "The High Rollers." One is the presence of a preponderance of men principals and a shortage of singing and dancing women and the other the use of two complicated farcical plots for the first part and burlesque. The more one sees of these worked-over Hoyt things in burlesque, the more one is inclined to regard detached comedy "bits" with favor. It seems to be the rule that laughing value is reduced in proportion to the prominence given to consecutive story.

John W. Jess has been identified so long with this style of burlesque that his name on a cast is virtually a notice that the show will be weighted with narrative. In the first part he plays the elderly Lothario in his usual vein and for the burlesque is an art student in Paris, masquerading as a Spanish heiress to whom all the men of the studios make violent love.

He has a certain unctuous humor, but for burlesque audiences, accustomed to dialect comedy, knockabout and grotesque characters, it's hard to be really funny in a frock coat and silk hat.

Charles Barrett is the "straight" (there is not a dialect comedian in the organization) and handles the part satisfactorily except that he has a machine-made way of reading his speeches. Jack Davis appeared intermittently as a tough servant and Ben Walker was a "hick" minstrel man, a welcome variation from the everlasting down-at-the-heels "legit," made necessary perhaps by the fact that Lee Hickman played an invalid which approached pretty closely to that time-worn role. However, there was not enough of Hickman to tire.

Blanche Martin, May Van Leer and Miss Mills are the only women who do not from time to time appear in the chorus ranks. Of these Miss Martin alone contributes to the singing strength of the show. She has an entrance song and a number or two during the pieces. The rest of the numbers (not listed on the program) are handled by the comedians or by girls temporarily advanced from the chorus. Individually several of the latter did nicely enough in a light way, but the ensemble singing was not over the average. Numbers were plentiful despite the heavy plot, and were prettily costumed and well staged, although there were no striking novelties in the chorus evolutions.

For the opening there is a medley occupying probably ten minutes or more in which five or six of the choristers have a short solo. Brighter, livelier selections could have been employed and the girls could put more life in their movements. For the Olympic, Brooklyn, last week the show was clean as to dialogue, with only an occasional touch of spice beside one number in which the girls exposed their curves pretty generously. This was at the opening of the burlesque.

There are five acts in the olio where again the men had it all their own way. The only woman in this part as against fourteen men (including the seven in the Montrose Troupe, added attraction) was Maude Ellis, and even she was masquerading as a male clown. Jack Davis opened in a rather entertaining specialty. His one song was a catchy "coon" number and a dance on roller skates gave him a good finish. Rose and Ellis have a barrel jumping turn with a sensational leap or two



## "THE BEST BURLESQUE SHOW I EVER SAW" SAYS "SKIGIE"

Sat in the Second Row, and Liked "the Girls Who Danced With Almost Nothing On"—Thinks Helen McMahon "The Hit of the Show."

I went to a burlesque show Feb. 11 (Harlem Music Hall). The name of it was "The Girls of the Moulin Rouge." It was a good show and it's the best burlesque show I ever saw. They had the same scene I saw in "New York Town," and they had the same thing in it I saw in another burlesque show. The show opened with a chorus, and the chorus girls didn't sing, they screeched.

The first scene was all in flags and it looked fair. They sang "Smarty" (Austin Sisters) and one of the girls (Jennie) dressed like a kid looked at me and said "There's a little boy with a white collar on just the same as I have" and she knew some one in a box and if she had paid as much attention to her work as she did to that box she would have been all right.

There was a fat man (Philippe Du Faure in "The Apache Dance") in it and I didn't like him at all; he was too fat and the last of the first act was all flowers and it didn't look so good. Four of the chorus girls danced ("French Dolls") and they almost danced without anything on and I was in the second row. They were all right.

There was one girl and she was the best in the lot and she played the part of a scarecrow (Helen McMahon). She got six encores and I think she was the hit of the show, but I am not sure.

They had a strong flood light on the side of the stage (spot in the left first entrance) and they had two spot lights in the first balcony and in the last part of the show they had one in the second balcony (gallery) too.

There was a mother's boy ("cissy") in it and there was a man in the show who looked like Charlie Freeman (John B. Wilson), but Charlie isn't a man of course; and the little Hebrew (Chas. Howard) was fine. He was short and thin, and there was Sammy Brown who I have seen in vaudeville (Brown, Harris and Brown) and there were two boys in it (Powder and Chapman) who danced and sang and they couldn't sing at all, but they could dance a little, not much.

I can't tell what a burlesque show is about. I can't understand it at all. There was a girl in it that was Spanish I think ("La Estelita"). We didn't stay for the finish, and I almost left out a part of the show. They had a water scene in it. The water came from the spot light, and it is the same in all the shows.

The fellow that I said looked like Charlie sang a song with a woman and I liked the song and both of them (Ida Emerson and John B. Wilson singing "Beulah Eyes").

calculated to make any audience sit up. Hickman and Jess put over twelve minutes of conversation that passed fairly well and Walker and Barrett furnished an ancient series of character change songs, with a large assortment of ridiculous "mushy" sentiment.

Rush.

## STROLLING PLAYERS.

"If I tried to put some of the stuff they're using on Broadway in my show, the police would be down on me." This for the past few months has become a stock speech among burlesque managers. And it is true up to a certain point. "The Strollers," for about three minutes of the burlesque reverses the application, in one of the crudest disrobing incidents that has made a bid for attention within memory.

The affair occurs during a bit called "The Devil," although it is an adaptation of the main idea of "The Soul Kiss," the title being only for advertising purposes. The principals in the interpolated scene are the Devil (Frank Bright), Prince Karl (Eddie Barto; "the artist with the burned-out soul") and sundry and various women, including Kathryn Pearl, who seek to revive the fires of love in his asbestos breast.

The Devil introduces them one by one, but all fail to arouse the world weary artist until the Old Boy trots out "Psyche" (in the person of an Amazonian chorister). His Princelets falls for the chorister's charms, although not one of the audience but would have picked any of the others. And when that Karl person falls, he falls with a fine, resounding bump. Psyche wears an ankle length frock, which is altogether out of character, that artistic person being by tradition accustomed to the "all but a little." Perhaps that is why the artist, immediately his incinerated soul is awakened, proceeds to undo the buttons down the Directoire back of the goddess, helps her off with the inappropriate costume, removes her shoes and stockings and gradually reduces her to corset cover and a transparent petticoat reaching almost to the knees. Up on Broadway when the chorus ladies have any disrobing to do, they accomplish it themselves. This introduction of a man to perform the actual valet work is a cute and cunning variation. At the Bowery Saturday night they were doing the scene, so the burlesque house had apparently not been discriminated against.

Outside of this ten-minute scene the show is "Wine, Woman and Song" without a change, except in its personnel. Miss Pearl does extremely well with the principal part. She is a very busy person. In the opening review she does two characters, leads an olio singing sketch and is in evidence during the burlesque, although this part seems to have been somewhat shortened and turned over largely to the comedians.

Sam Hearn is in his original part as the town constable and later in a German role. He played the Sheriff for all the comedy there was in it, and in the first part scored tremendously with a violin specialty. Eddie Barto was concerned in pretty much everything. His George M. Cohan of the review was the best impersonation in the list, and he registered a hit with a singing and dancing turn in the olio, beside the "Devil" bit referred to. In the specialty, however, he insisted upon telling stories that had no place in the turn. His method of phrasing the song "What's the Use?" could be improved upon.

Sam Liebert made a satisfactory father in the sketch "The End of the World," but his David Warfield left a good deal to be desired. In the burlesque he was a conventional Hebrew comedian.

Rush.

The pieces have been nicely mounted, probably the production is turned over from the popular priced show of last year. Twenty girls make a good show, particularly a snappy bunch of seven "ponies."

Rush.

## AMERICAN.

Twelve acts make up the music hall program at the American this week. Had the show the usual quota of fourteen, it might be running yet, for Alex Carr and Company in a sketch "came on" late, with Emma Carus, Delmore and Lee and the pictures to follow.

A few of the turns had some trouble in not treading on the heels of others similar in one way or another. There's enough variety to the show, if it's figured out, but that doesn't strike one at first sight. It seems to be all singing.

McWatters and Tyson reappeared in New York vaudeville (New Acts) and several others reappeared upon the American stage, particularly Felix and Caire, in the same old parlor setting; same old sketch foundation, and under the same old "sketch" title, which does not belong to the youngsters, and which no discredited hack scribblers can justify the "lifting" of, whether they are on the pay role of Ad. Newberger (who owns the act) or not. If Mr. Newberger wants to uphold his claim as a producer he had better secure a new title in the first place, and if he wants to uphold the salary of these youngsters, he had better procure another introduction; also in the first place.

Among the newcomers is Lucy Weston, the English girl, who knows how to make herself look nice before the footlights (and off), and who found the audience at the American liked her songs, not fearing to applaud the "warm" ones. "Feet Together," "Be Good," and "My Husband Has Left Me Again" in that order brought plenty of laughter and lots of applause at the finish of each, Miss Weston singing four in all, including a new one, "La, La," opening the turn. It has a swinging chorus, and is "pure." Two of the chorus lines are:

"It's a peach of a song,  
And it's bound to go strong."

The horse and dog belonging to Alf Loyal, reaching the American from the Hippodrome, did well throughout, the finish giving big for an animal act, and the number in its entirety would have gone better if there had been a "circus drop" in the rear; also something resembling a ring besides a narrow strip of matting. The act is nicely worked. The trainer, a woman, and an assistant are on the stage. The first two look neat in white costumes, while the assistant has found it necessary to match the red in his coat with rouge on his face.

Mayme Remington did not change the costume worn for the Indian number during the act, nor did her four "picks" start anything. Miss Remington is wearing her dress to the ankles now, about the only change of note, excepting a "Salome" travesty. Geo. C. Davis with his monolog won out through the "spot 'em in the audience" song, remaining but a short time, and the Elite Musical Four earlier played instruments rapidly. The Three Madcaps opened the show with acrobatic and contortional dancing, the contortions the more prominent and popular, although the girls are rather good looking for acrobatic dancers. Von Hoff (New Acts) also.

Sime.

## "SKIGIE" DISCOVERS A NEW SORT OF GIRL

Says She Loudly Laughed at Julius Tannen to Make Everybody Look at Her, and That "Blanche Ring Is Good, But She Can't Go Very High"—Likes "Tom Walker" Best of All.



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

The Pantzer Trio (Alhambra: Feb. 16) I never saw before and I didn't think so much of them. They are double-jointed and they do all that crazy stuff and I think it was a very funny act to open a show with and it should be without a parlor scene. The man has a wig and a crazy costume and the lady played the piano and the daughter did most of the acrobatic stuff and they were pretty fair.

The Dillon Brothers I saw before and they have new songs and there was a new fellow in Billy Dillon's place. I think Billy Dillon is sick. ("Skigie" has the Dillon Brothers confused with William A. Dillon, a brother, but not in the two-act.) They are doing the same old dance and tapping their canes on the stage or on the leader's electric light, I mean where it's over the music (shade), and they sing funny songs.

Abdul Kader and his Three Wives I saw once before and they have a new boy. Abdul Kader is drawing the same picture he always does and the women in the act are doing the same thing they did before, and the act was very good.

Julius Tannen says some new stuff. He didn't do the imitations he did before and there was a girl in front of me who laughed so loud everybody looked around at her and she did it on purpose and it was meant to make all the people look at her. Edward Connolly and his new act ("Marse Covington"; not new) I didn't think so much of and I didn't like the act himself. The colored man I thought was the best one in it. The Bellong Brothers, I thought was the best bicycle act I ever saw and I think they are Germans, they talk that way. They do the best trick I ever saw done in a bicycle act.

Blanche Ring is good and she can't go very high (vocally). She sings a song called "Billiken Man" and it was very good and "Yip-I-Add-I-Aye" is another song she sings and she has the whole gallery hollering "Hurrah." Willard Simms' act ("Flinders' Furnished Flat") is a funny one and he "burgerced" (burlesqued) a lot of the acts in the show.

"The Devil and Tom Walker" is a good act and it's funny and I like Tom Walker the best of all. I didn't think he would be dressed up like a negro.

FIFTH AVENUE.

The retirement of Jane Courthope and Company from the bill made necessary many changes in the running order of the program. Miss Courthope was scheduled for a place well toward the end of the evening. To fill the gap Charles R. Sweet was brought forward from the early first half. In revised form the entertainment ran off nicely. It was largely made up of singing numbers with Burr McIntosh's new lecture on the Navy (New Acts), a big applause number on the strength of its topical character.

Franz Raine's Fourteen Tyroleans opened the show, an important number in that position. Some of the "yodling" has been replaced by concerted numbers. Perhaps the reason the music of the foreigners does not score strongly is that they pay little attention to contrasts of harmony. The singing is all on a dead level. One of the women does a curious, quaint dance and this went a long way to give the act life. A closing song in "one" was a first rate applause getter and the turn closed to enthusiastic response.

O'Brien-Havel and Bessie Kyle had first call on comedy and were suitably rewarded, while the Village Choir were completely to the taste of their hearers. They make a good deal of the church atmosphere nicely worked up through their scenic effects. However, the bass might try to get into his coat before taking a bow at the finish.

"Spiritland" has undergone several changes since its first presentation in Greenpoint two weeks ago. An Indian number is interpolated in the third scene and the latter half somewhat shortened. Having introduced one song, why not go the rest of the way and make the act a singing and dancing "girl" number? Such a move might rob it of its pretty poetic atmosphere, but it would make the proceedings more intelligible.

The Nichols Sisters made a capital laughing incident to follow "Spiritland." Their dialog has several good bits of give and take, but the endless rhyme delivered by one of the girls is a cheap trick. Also, what has become of that infectious laugh?

Charles R. Sweet had his "kidding clothes" on. He "kidded" everybody back of the stage and then went to the orchestra pit for new subjects. His finish in "one" was a first rate bit of nonsense and the trick playing on the cornet brought him any quantity of applause. In next to last place he had to follow all the comedy of the bill, which was not a great deal, and he held the stage entertainingly for upward of twenty minutes.

Palfry and Hoefler, comedy bicyclists, closed. The comedian uses the conventional tramp makeup and follows pretty closely the familiar routine that goes with it, from the slow entrance through all the rest of it. The straight rider has less to do in single feats than is the usual rule, although a handstand on the moving bicycle looked well. Both men are concerned in an acrobatic trick or two near the finish. These were neatly executed. The act moves along smoothly and stops at the right point.

Notwithstanding the absence of Miss Courthope, the show ran until 11:15.

Rush.

COLONIAL.

The light business at the Colonial Tuesday evening was probably due in a measure to the farewell appearance of Harry Lauder at the Lincoln Square the same evening, and then again it may have been the absence of a "big name."

Agnes Scott and Horace Wright in third position gave the show its real start. "The Wall Between" improves with age. At one moment it seems to be the sketch that is the important factor and the next it is the players, but it is of no moment as Miss Scott wrote the sketch and it is again Miss Scott who makes it. The sweet, simple girliness of Agnes Scott is absolutely refreshing and the impetuousness of the whole-hearted Irish lad as done by Mr. Wright mates it beautifully. It is a pleasure to note that a solid vaudeville success can be recorded by a sweet, clean, straightforward little playlet like "The Wall Between."

The Empire City Quartet were never in better form. Although following a big laughing number, Harry Cooper went right after them and picked up the going where Conroy, Le Maire and Co. had left off, scoring a big success. It would never do to overlook those new clothes. The stylish, pearl gray English frocks with fancy waistcoats and grap top patent leathers brought the boys out like real Easter Sundayers. A few of the quartets that are still imitating banjos and callopes should see what the Empire City get out of that opening song, and they will then begin to realize what's expected of an up-to-date singing four.

Conroy, Le Maire and Co. were a long continuous roar. Some of the small talk has been juggled a bit until there is now a laugh in almost every line. George Le Maire shows steady improvement as a straight man and his work is of the best brand. Conroy's quiet effective style is set off in excellent contrast. Edith Forrest plays evenly and looks the part of the French grande dame to the ground.

"The Gibson Girls' Review" made a good opener after intermission. It is a "sight act" purely. The pictures are nicely arranged and well posed and held the interest. Clara Nelson is featured. All the fault found must be laid to Clara, for she is so far ahead of the other six girls employed that they seemed to have even lost their desire to be Gibsonsque. Harry Turpin, the one lone man, sings a couple of songs and gets in a picture or two. Oh, say, Harry, that white suit looked a trifle mussed Tuesday night.

Casselli's Dogs, quite the cutest canine act in vaudeville, closed the program and were thoroughly enjoyed. The act is most attractive to the women folk, who simply rave over the cuteness of the tiny dogs.

Mr. Quick opened the show with some rapid sketching showing one or two new ideas. Three Lelliot's from the little music they handed out should be able to frame up a good musical offering. It would be worth while to try a neatly dressed straight musical specialty.

Harry Bulger and Co. and Smith and Campbell, New Acts. Dash.

Howard and Howard, Ila Grannon and the Ferros Bros. were placed this week through E. S. Keller for the Orpheum Circuit next season.

KEENEY'S.

The new policy of moving pictures and vaudeville at popular prices was only two days old Tuesday night, when the Fulton Street house was visited. An audience of fair proportions was in attendance. The former patrons were not a very discriminating lot, but the new crowd is infantile in its tastes.

It was after 10 o'clock when they put on George Barron, by long odds the lightest item in the show. Barron is a Hebrew comedian and parody singer. He tells stories in Hebrew dialect! This was at 10:15 or thereabouts. The show began about 8 o'clock with pictures.

From 8:45 to 9:30 right in the heart of the show they tore off five straight reels of moving pictures.

Rice and La Dalia do an acrobatic knockabout turn which, from entrance to exit, follows Rice and Prevost. The clown works in whiteface and appropriates every trifling mannerism and grimace of Jimmie Rice (whether or not he has also appropriated the latter's name or really owns it, does not appear), and the straight man follows the original with fidelity except that he is not acrobat enough to copy Prevost's grace. As usual in like cases, the "steal" is a base libel. As this popular priced vaudeville thing advances and spreads there is every likelihood that more instances of theft will develop.

The bright spot in the show came in the act of the Three Musical Keltons. The prominent member of the trio is a seventeen-year-old girl, a bright, unspooled, plump little "kiddie" who played the drum and xylophone as though her life depended upon it and captivated her audience with her pert vivacity and girlish graces. Later she did a bully little clog dance. The other two members are apparently the girl's father and mother. The act is neatly dressed and handled with snappy style. It was far and away the best thing of the evening.

The Rialtas worked twice, as also did "The Widow's Mite" (New Acts). The former is a talking, singing and dancing arrangement, well enough handled for an act of the class. The talk, as always, was the least amusing of the material. It contains a quantity of released stuff. The man delivers it capably and is undoubtedly able to handle a better quality of goods. The woman is a mild sort of foll and "feeder."

Gordon and Shankon, colored, were the other number. The put over a fast dancing routine and several first rate "coon" songs. Rush.

SUES CLOWN MARCELINE.

A suit was on the court calendar this week started by Richard Hyatt, the London agent, against Marcelline, the Hippodrome clown. Mr. Hyatt wants commissions upon the salary received by Marcelline under the Shubert management, alleging he is entitled to it under an "office copy" contract which provided that Hyatt should be paid a slice of all salary received by the clown for a term of years.

Upon reaching the Hippodrome, Marcelline was placed under contract by the Shuberts direct.

Paul H. Liebler has announced his determination to become a producing manager in the legitimate.

COLUMBIA.

It was capacity at the Columbia Wednesday night, and they were turning them away at 8:20. Chuck Connors may have had something to do with the draw, and Volta also can be accredited with dragging not a few into the house, but no matter what they came to see, they all remained for the finish. The show is some better this week. There was enough things to keep the audience laughing and to distract their attention from the show so that they all seemed to be having a great old time.

The illustrated songs were all to the fore again. This week there seems to be some rivalry between several child wonders over in Brooklyn, and each one got a chance to sing a chorus alone from various parts of the house. All had friends present, so the supremacy could not be decided. But we'll lay ours on a little black-haired girl in the upper right-hand box, who started at high O and went up from there. She sang two notes that weren't on the piano, and had the pianist in the aisle on his back.

The Gordon Brothers opened the show after "Brooklyn's Favorite Baritone Singer" had obliged. The Brothers did fairly well with their bag punching. They show about the same routine that all the others do, working smoothly and easily. The boys have a good appearance, and the apparatus is bright.

The Omega Trio showed the same act that they have done before. The house thought the German funny and laughed their heads off. The Trio do just three distinct acts. They have a sketch which involves all three. There is a sidewalk conversation between the two men, and one of them also does a monolog. Almost an evening's performance.

Volta caused talk. The announcer is hurting the act about as much as anything can through a poorly arranged speech and a not over-paid manner. Volta himself has a pleasing personality, and gets something out of the work. He dresses in Scotch kilts. The work is interesting. Seeing a man light a gas jet with the tip of his tongue is apt to hold the attention if nothing else. There are several other "tricks" as good. It is more a side show attraction than a vaudeville number, however.

Four Sullivan Brothers pulled down the real hit of the program with a dancing finish. This should tell them in what direction to strike out. The boys look and sing well (although not well enough to ever branch out without the aid of the orchestra) and dance well. They sing too much and dance too little. The solo and violin selection should be omitted; they slow up the entire running. Proper arrangement will place the Sullivan Brothers in line for good time.

The Robinson Trio did very nicely. The comedian has worked out in good shape, and is doing some first-class work. The straight end is inclined to be a trifle too straight. His solo should be shifted around to something with more of a colored atmosphere to it.

Chuck Connors and Co. and Archours Four, New Acts. Dash.

Violet Pearl with "The Rollickers" was treated at the City Hospital, Wilkes-Barre, Pa., last week for peritonitis. Miss Pearl rejoined the show on Monday after an absence of a week.

## VARIETY ARTISTS' ROUTES FOR WEEK FEB. 22

**WHEN NOT OTHERWISE INDICATED.**

(The routes here given, bearing no dates, are from FEB. 21 to FEB. 28, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

**"R. R.," "BURLESQUE ROUTE."**

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Abalos, Hilanon & Rosalia, Orpheum, New Orleans; 1, Majestic, Chicago.  
A, B, C, D Girls, Majestic, Dallas; 1, Majestic, Houston.  
Abbott, Arthur, Hippo., Lexington, Ky.  
Abdallah Bros., Three, 1235 Golden Gate, Frisco.  
Addison & Livingston, R. F. D. No. 2, Tampa, Fla.

Adair, Tris, 2323 N. 2d, Phila.  
Adelphi, Box 249, Champaign, Ill.  
Adler, Jeannette & Picka, Orpheum, Seattle.  
Adler, Flo, Orpheum, Omaha.  
Abearna, The, 290 Colo. Ave., Chicago.  
Alban, 1416 Broadway, N. Y.  
Albert, Gladis, 2125 S. 15th, Okla. City.  
Albino, A. D. Co., 212 E. 35th, N. Y.  
Alburtus & Millar, Empire, Nottingham, Eng.; 1, Empire, New Castle, Eng.  
Alexandra & Bertie, 41 Acce Lane, London, Eng.  
Alexis & Schall, 827 E. 26th, N. Y.  
Allen, H. E. H., 1000 W. 10th, Chicago.  
Allen, A. D. Co., 74 Pleasant, Montclair, N. J.  
Allen, Violet, & Co., 22 E. 14th, N. Y.  
Allen, Leon & Bertie, Bille, Virginia, Minn.  
Allen & Francis, 511 Shattell, San Francisco.  
All George, Feb., Drury Lane, London, Eng.  
Allison, Tris, 2125 S. 15th, Okla. City.  
Alpha Tris, Empire, Grand Fort, N. D.  
Alpine Troop, Auditorium, Toledo.  
Alrosa, Keller, Tris, Mardi Gras Beauties, B. E. Alvano & Co., West Middletown, O.  
Alvaretta, Three, Jersey Lilies, B. E. Alvin & Hendrix, 11, G. W. 14th, Minn.  
Alvin, Tris, H. O., Fairmont, W. Va.  
American Dancers, Majestic, Chicago.  
American Tris, 56 Penn Ave., Newark, N. J.  
Angel Sisters, 713 W. New York, Indianapolis.  
Anderson & Golnes, Keith's, Phila.  
Apollo Bros., 349 W. 4th, N. Y.  
Archer, Bob, Jolly, 500 B. E. B. E.  
Arde & Bddy, 500 B. E. 4th, N. Y.  
Arizona Troop, 851 E. 18th, N. Y.  
Arlington Four, Keith's, Phila.; 1, Hudson, Union Hill, N. J.  
Armstrong & Verne, Union Hotel, Chicago.  
Arnold, Felix, James, L.  
Arthur, May, Champagne Girls, B. E. Arville, Dorothy, Rossmaleigh Court, 85th, N. Y.  
Astaire, The, Orpheum, Los Angeles.  
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.  
Auburns, Three, 835 Beacon, Somerville, Mass.  
Avery, E. Hey, 2000 Broadway, N. Y.  
Auger, Capt., Geo., 12 Lawrence Rd., So. Wales, London, England.  
Austins, The, 10 Bakers Lane, Rockville, Conn.  
Austins, Tossing, Gayety, Dundee, Eng.; 1, Hippo, Wakefield, Eng.  
Avery, E. E., 6006 Forestville, Chicago.  
Ayrce, How, 241 S. 3d, Adler, Phila.  
Asards, The, 222 W. 38th, N. Y.

Baader, La Valle Trio, Main St., Peoria, Ill.  
Banyan, Alfred, Family, Muscatine, Ia.  
Baraban Russian Troupe, 109 E. 110th, N. Y.  
Barckman, Marie, Grand, Los Angeles, Indef.  
Barckstein, Harry, Bijon, Racine, Wis., Indef.  
Barber & Palmer, Belmont, Red Oak, Ia.  
Bargat, Sam, "The Great" Days Co.  
Barrett & Belle, New Century Bils, B. R.  
Barry & Wolford, Chase's, Wash., 1. Maryland, Baltimore.  
Barnes & Conway, City Sports, B. R.  
Barron, Eude, 20 E. 86th, N. Y.  
Barratt, Elbert, 1964 N. 31st, Phila.  
Barrett, Marjorie, National, San Francisco.  
Barnes, T. Roy, & Beale Crawford, Auditorium, Lynn; 1. Trent, Trenton.  
Barton, Harry, Needles, Cal.  
Barto & McCune, Sam T. Jack's Gaiety, Chicago, B. R.  
Bart, McCue, 819 North Second, Reading.  
Baxter & La Conda, 1510 Carson, Pittsburg.  
Beam, Will, 1553 Broadway, N. Y.  
Bean, Wm. O., 245 Oxford, London, Eng.  
Be Anos, The, 2442 Chatham, Chicago.  
Beavis, H. Hor., & 274 Indiana, Chicago.  
Bedell, Walter, & Co., 'Pantages', Sacramento, Cal.  
Becher & May, Winner, Allegheny, Pa.  
Beeson, Lulu, Olympic, Chicago; 1. Grand, Indianapolis.  
Beimel Musical, 340 E. 67th, N. Y.  
Bell Boys Trio, New York Stars, B. R.  
Bell, Crystal, People's, Weatherford, Tex.; 1. Pauthers, Ft. Worth.  
Bellmonte, Harry & Pearl, 20 W. Missouri, Kansas City.  
Beverly, Valerie, G. O. H., Pittsburg.  
Berliner, Vera, American, St. Louis.  
Bernhard & Siefert, 955 S. High, Columbus, O.  
Bernice & Howard, 8007 Calumet, Chicago.  
Bernier & Stella, Orpheum, Harrisburg, Pa.; 1. Orpheum, Reading.  
Bero, William, G. O. H. Lehman, 100 Johnson, Springfield, Mo.  
Boyer, Ben, o. Queens, N. Y.  
Boyer, Ben, & Bro., Colonial, Lawrence, Mass.; 1. Auditorium, Lynn.  
Beard, Billy, 1041 Dayton, Savannah, Ga.  
Beattie, Lillian, Little New, Co. Indef.  
Behrend, Musical, 52 Springfield, Newark.

Bell & Richards, 211 E. 14th, N. Y.  
Bell, Arthur H., 488 12th, Newark, N. J.  
Bellclair Bros., Bennett's, Ottawa; 1, Proctor's, Troy.  
Bertina & Brockway, 511 Third, N. Y.  
Biff & Bang, Fanatics, Vancouver, B. C.  
Big City Quartet, Orpheum, Yonkers; 1, Green-pole, Brooklyn.  
Black Patti Troubadors, Denver, Col.  
Blaney & Wolf, 257 W. 44th, N. Y.  
Bijon Comedy Trio, National, Steubenville, O.; 1, Hippo, Huntington, W. Va.  
Bingham, Harry, Grand Crook Co., Mass.  
Black & White Trio, 455 Columbia, N. Y.  
Black, Chas., Miss New York, Jr., Co., B. R.  
Blamphin & Hehr, Bijou, Richmond, Va.  
Blanchard, Cliff, Royal Slave Co.  
Blackburn & Burns, Majestic, Denver.  
Blodgett, Harry, Grand Crook Co., B. R.  
Blondell, Mystrakos, Co., 25 Second St., N. Y.  
Blondell, Ed. & Co., Keeney's, Brooklyn.  
Bimm, Bomm, Brrr, Empire, Hoboken; 1, Em-pire, Paterson.  
Bimboe, The, Bijou, Stony Harbor, Mich.  
Blaney, J. J., Grand, Tent, Tampa, Fla., indef.  
Booth-Gordon Trio, Joe's, San Francisco.  
Boothblack Quartet, Hathaway's, New Bedford.  
Boland, J. W., Irwin's Majestics, B. E.  
Bonner, Cherry, & Brisley Girls, Rialto Bowdoin, B. E.  
Boden, Zeno, & Haydn Bros., 502 Chase, Joliet, Ill.  
Boulden & Quinn, Temple, Boulder, Col.  
Boutin & Tilson, Gloversville, N. Y.  
Bowers & Bowers, 2 Oliver Pl., Everett, Mass.  
Bowers, Walters & Crooker, Orpheum, San Fran-cisco.  
Bower, Comedy Quartet, Runaway Girls, B. E.  
Bowen, Bros., 1523 E'way, N. Y.  
Bowman & St. Clair, O. H., Provo, Logan, Utah.  
Boyce, Jack, Victoria, Baltimore, Md.  
Boys, Two, 1260 So. Decatur, Montgomery, Ala.  
Boys in Blue, E. & P.'s 5th Ave., N. Y.; 1, K.  
Bradley & Davis, Lyric, Grand Rapids; 1, Grand, Big Rapids, Mich.  
Brady & Mahoney, Irwin's Big Show, B. E.  
Bradford's, The, 220 W. 41st, N. Y.  
Breakaway, Barlowa, 201 E. 14th, N. Y.  
Brenner, Orpheum, Orpheum Reading; 1, Orpheum, Allentown.  
Brenner, Sammel N., 2856 Talp, Phila.  
Breton, Herbert, & Dowling, Helen, Main St., Peoria, Ill.  
Brigham, Amos, 23 Exchange, Birmingham.  
Brickley Bros., 424 W. 35th, N. Y.  
Britton, Sadie, Coliseum, Burlington, Ia., indef.  
Brittons, The, 327 W. 32d, N. Y.  
Brock, Billy, 14th St., N. Y. C.  
Brock, Temple & Co., Keith's, Providence.  
Brooks & Denton, 670 6th, N. Y.  
Brooks & Denton, Empire, Pittsfield, Mass.; 1, Howard, Boston.  
Brown & Sheffall, 349 W. 50, N. Y.  
Brownles, The, Bozeman, Mont.  
Brunettes, Cyelling, 231 Cross, Lowell, Mass.  
Bryant & Saville, Varieties, Canton, Ill.  
Bucke, J. P., Jercia Garden, Memphis, Tenn.  
Burt, John & Mae, Majestic, Dallas; 1, Majestic, Houston.  
Buckley, John, Pan Handle Pete Co.  
Buehler, C. H., 1363 Putnam, Brooklyn, N. Y.  
Burgess, Harvey J., 627 Trenton, Wilkesburg Sta., Pa., Ind.  
Burns & Emmerich, 1 Place Boledien, Paris.  
Burns, Eddie, Clara Turner Stock Co., indef.  
Burt, Glen, City Sports, B. R.  
Burt, Laura, & Co., 1, Orpheum, Atlanta, Ga.  
Burton & Burton, Al Reeves, B. R.  
Burton, Hanes, 100 E. 15th, Stanton, Niles, O.  
Burt, E. B., Sun, Springfield, O.  
Bush & Feyser, 1354 55th St., Brooklyn, N. Y.  
Buster Brown & Tige, She's, Toronto.  
Butler & Bassett, 129 W. 90th, N. Y.  
Buxton, Chas., Crystal, Menasha, Wis., indef.  
Byers & Herman, 3648 W. 12th, Cincinnati.  
Byrne Good, Perry, Majestic, Galveston.  
Byrne Bros. & 3 Bell, Grand, Syracuse.  
Byrne, John H., Wilmington, N. C.  
Byron & Langdon, Orpheum, Oakland.

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Cahill, William, Empire, Paterson.  
Cain Sisters, Empire, Youngstown, O., Indef.  
Callan & Smith, Grand, Portland, Ore.  
Cameron & Byrne, 91 Bartlett, San Francisco.  
Campbell & Brady, Hastings' Big Show, B. R.  
Campbell, Emerin & Yates, Aubrey, Orphenbun,  
Minneapolis.  
Carrbery Bros., Keith's, Cleveland.  
Carroll, Geo. care of Variety, N. Y.  
Carrays, The, 19, Perry, Pittsburgh.  
Carlie, Hilda & Co., Blue Ribbons, B. B.  
Carlin, Rose, 514 Lenox Ave., N. Y.  
Carlos, Chas., Ponzes, 104, W. 40th, N. Y.  
Carlistes, The, 308 W. 43d, N. Y.  
Carol Sisters, Serenaders, B. R.  
Carroll & Cooke, Grand, Portland, Ore.  
Carson & Farnum, Orphenbun, Butte.  
Carter, Chas. J., Milton, Queens, Sydney, Aus.  
Carter, Lillian, Irwin's Majestics, B. R.  
Carter & Bluford, Columbia, Cincinnati.

Carters, The, 94 9th St., La Salle, Ill.  
 Carvey & Stamps, 53 Court, Brooklyn, N. Y.  
 Castellano & Bro., Orpheum, Sioux City.  
 Ceballos, Helarion & Raschi, 779 State, Bridgeport.  
 Celest, 74 Grove Road, Clapham Park, London.  
 Chadwick Tru, Columbia, St. Louis.  
 Chalmers, 132 48th Street, Brooklyn, N. Y.  
 Charbino, Chas., Olympic, Chicago.  
 Chase, J. Percy, Bijou, Dubuque, Wis., indef.  
 Chatham, Jim, Irwin's Majestic, B. E.  
 Chapman Sisters, Avenue Girls, B. E.  
 Charlie, Doris, 33 E. 90, N. Y. C.  
 Chevalier, Louis, & Co., 1558 B'way, N. Y.  
 Child & Child, Minn. Amway, B. E.  
 Chinko, Orpheum, Omaha.  
 Chingquila & Newell, Marion, Marion, O.; 1, Bijou, Lorain, O.  
 Christy, Wayne G., 207 W. 43d, N. Y.  
 Church City Four, Strolling Players, B. E.  
 Clandor, Fred, Orpheum, Denver.  
 Clark & Turner, 146 W. 64th, N. Y.  
 Clayton & Drew, Majestic, Ann Arbor, Mich.; 1, Bijou, Flint, Mich.  
 Clermontas, The, 129 W. 27th, N. Y.  
 Clifford & Almoe, 2908 North Gray, Louisville, Ky.  
 Clifford & Burke, Temple, Detroit; 1, Cook's, Rochester.  
 Clipper Comedy Quartet, Bijou, Jackson, Mich.; 1, Majestic, Ann Arbor, Mich.  
 Clure, Raymond, Main St., Peoria, Ill.  
 Coattas, Musical, Orpheum, Schenectady.  
 Cohen & Bancroft, 1533 Broadway, N. Y.  
 Coilewell Bros., Touring, Mexico, '08-'09.  
 Cohen, Fille, Standard, Cincinnati; 1, Bijou, Atlanta, Ga.  
 Cole, Will, 15 4th, Brooklyn, N. Y.  
 Cole & Clemens, Baymore Hotel, Phila.  
 Coleman, Billy, & Wm. Lamont, Hippo, Rink, Birmingham, Ala., indef.  
 Colman, Captet, 22 Belfast, Ireland; 1, Aberdeen, Scotland.  
 Colonial Quartet, 1822 Page, San Francisco.  
 Columbia Musical Trio, De Rue Bros.' Minstrals.  
 Columbiana, Five, 124 Midland, Findlay, O.  
 Comrades, Four, 834 Trinity, N. Y. C.  
 Conley, Anna & Elme, Bennett's, Hamilton; 1, Proctor's, Ottawa.  
 Conn, Downey & Willard, Columbia, St. Louis.  
 Copper, John W., 119 Wyckoff, Brooklyn, N. Y.  
 Connelly & Webb, 1, Orpheum, San Francisco.  
 Conroy, Le Maire & Co., Poll's, Hartford; 1, Proctor's, Albany.  
 Coover, Leiland, Stockholm, Sweden.  
 Cook, Frank, Austin & Stone's, Boston, indef.  
 Cook, Joe, & Bro., Majestic, Chicago.  
 Cook & Madison, Casino, N. Y., indef.  
 Cooper, Harry L., Williams' Imperiala, B. E.  
 Cosmar, Mr. & Mrs. John, 906 W 121st, N. Y.  
 Country Club, K. & P.'s 125th St., N. Y.; 1, Proctor's, Albany.  
 Courtney & Dunn, 223 E. 18th, N. Y.  
 Cowper, Jimmie, 96 Carroll, Binghamton.  
 Crawford & Manning, 115 Lawrence, Brooklyn.  
 Crawford, Pat, Hi Henry Minstrals.  
 Craigs, Musical, Columbia, N. Y.  
 Crames, Joe, 1533 3rd, Ann Arbor, Mich.  
 Crase, Mr., Mrs. Gardner, Bennett's, Hamilton; 1, Keith's, Columbus, O.  
 Crane-Finlay Co., Sun, Springfield.  
 Creo & Co., 1404 Erie, Phila.  
 Cressy & Dayne, Empire, Paterson; 1, G. O. II, Syracuse.  
 Crolling, Nick, & Co., Orpheum, Oakland.  
 Cummings & Merley, Unique, Los Angeles, indef.  
 Cunningham & Marion, Hathaway's, Lowell.  
 Curtiss, Sam J., & Co., Poll's, Wilkes-Barre; 1, Orpheum, Altoona.  
 Cusnoo Sisters, Bouffes-Boudelais, Bordeaux, France.  
 Cusnoo Musical, Poll's, Worcester; 1, Poll's, Bridgeport.  
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 Dainty Four, 242 W. 43d, N. Y.  
 D'Alvint, Rocky Point, B. I., indef.  
 D'Arville Sisters, "Ma's New Husband" Co.  
 Dabduh's Sads Arabs, Bijou, Ann Arbor, Mich.; 1, Bijou, Detroit.  
 Daly & O'Brien, 418 Strand, London, Eng.  
 Daly's Country Club, 1840 Broadway, N. Y.  
 Dare, Harry, 325 E. 14th, N. Y.  
 Darrow, Stuart, Mr. & Mrs., Empire, Paterson; 1, Greenpoint, Brooklyn.  
 Denley, Grace, Lagoe House, Fairfield Rd., Victoria, B.  
 Davis, Edwards, Green Room Club, N. Y.  
 Davis, Floyd, Temple, Boulder, Colo., indef.  
 Davis Bros., Hi Henry Minstrals.  
 Dawson & Whitfield, 348 E. 58th, N. Y.  
 Day, Charis, Mozart Circuit, indef.  
 Deas Deas, 253 W. 30th, N. Y.  
 Deaton, Chas. W., Proctor's, Albany; 1, Bennett's, Montreal.  
 Deaves, Harry, & Co., Grand, Sacramento, Cal.

Dell & Mill, Hippodrome, Buffalo, Indef.  
 De Croteau, Wm. E., Empire, San Francisco.  
 De Faye Sisters, Orpheum, Butte.  
 De Far & Estes, 2319 Bellfontain, Indianapolis.  
 De Hollis & Valero, Colonial Bells, B. E.  
 De Lacey, Florence, & Bro., Majestic, Cedar Rapids.  
 De Lagon, Zelle, Orpheum, San Francisco.  
 De Velde & Zelds, 115 E. 14th, N. Y.  
 De Veaux, Wells G., Crystal, Denver, indef.  
 Delmar & Delmar, Bell Circus, Mexico, indef.  
 Delmore & Darrell, 1515 9th Ave., B. Oakland.  
 Delmore, Al., Orpheum, Chicago.  
 Delmore & Oneida, Family, Butte.  
 Delton, Al H., 538 19th, Milwaukee.  
 Deltons, Thres, 261 W. 38th, N. Y.  
 Demacos, The, 112 North 7th, Phila.  
 Desmond Sisters, Cocy, Houston, Tex.  
 Demosilo & Bro., Orpheum, Franklyn, Pa.  
 Decker, Rose, Behman Show, B. E.  
 Deonzo Bros., Mar., Hippo., London, Eng.  
 Derenda & Green, 287 Star, Portland, Ore.  
 Desmond Trio, Star, Allegheny, Pa.; 1, Vaudeville, Wheeling, W. Va.  
 Deo, Greenwood, 9 Maple Park, Newton Centre, Mass.  
 De Verne, Thelma, & Co., 4572 Yates, Denver.  
 Devlin & Ellwood, Majestic, Little Rock; 1, Majestic, Ft. Worth.  
 De Young, Tom, 165 E. 115th, N. Y.  
 Diamond, J. B., Knicker, B. E.  
 Dickinson, Rubs, Star, Muncie, Ind.; 1, Broadway, Middletown, O.  
 Diercke Bros., 1, Majestic, Montgomery, Ala.  
 Dilla & Templeton, R. F. D. No. 5, Columbus, O.  
 Dixie, Harris & Francis, 243 Jefferson, Decatur.  
 Dixon, Bowers & Dixon, 756 8th Ave., N. Y.  
 Dobson, Chas., Hotel Knickerbocker, N. Y.  
 Donnelly & Botall, New York Stars, B. E.  
 Doherty & Harlowe, 296 Broad, Brooklyn, N. Y.  
 Donagan, John, 2558 Grand, Phila.  
 Doran, J. B., 604 E. 62nd, Newark, N. J.  
 Dotson, Howard, 1553 B'way, N. Y.  
 Douglas & Van, 76 Pacific, Brooklyn, N. Y.  
 Dove & Lee, Imperial, B. E.  
 Dow & Dow, 1221 South 4th, Phila.  
 Dragons, Black, 12 E. 87th, N. Y.  
 Drew, 16 St. Martin, London, Eng.  
 Drew, Lowell B., 4229 Fecbin, Roxborough, Phila.  
 Du Ball Bros, G. O. H., Wheeling, W. Va.  
 Du Ball Bros., G. O. H., Pittsburg, 1, Maryland, Baltimore.  
 Duff, Dan J., Lincoln Apts., Atlantic City.  
 Duncan, C. O., Orpheum, Minneapolis.  
 Duncan & Hoffman, Grand, Salt Lake.  
 Dunham, Jack, City Sports, B. E.  
 Dunesin Troupe, 418 Strand, London, W. C., Eng.  
 Dunn, Harvey, De Rue Bros.' Minstrels.  
 Duple, Ernest A., Orpheum, Salticote, O.  
 Dyer, Fred, Majestic, Ft. Worth; 1, Majestic, Dallas.

Baris, Chick, 501 North Capt., Indianapolis.  
Baris, Chas. Henry, Proctor's, Bijou, Newark,  
N. J., indef.  
Early & Late, Century Girls, B. R.  
Eckhoff & Berg, Armory, Birmingham.  
Eckhoff & Gordon, Majestic, Cedar Rapids, Ia.  
Edinger, Clara, R. 1, 1215 E. Trenton, N. J.  
Edgar & Edgar, Novelty, Pittsburg.  
Edmonds, Geo. Sullivan & Considine Circuit, indef.  
Edwards, Fred R., Broadway, Middletown, O.; 1,  
Orpheum, Mansfield, O.  
Edwards, Geo., 3505 Fleming Ave., Allegheny,  
Pa.  
Edwards, Shorty, Bijou, Lorain, O.; 1, Orpheum,  
Zanesville, O.  
Erdth, Rose, 345 W. 23d, N. Y.  
El Barto Family, 1, Bijou, Winnipeg.  
El Cota, 1144 B'way, N. Y.  
Elastic Trio, Majestic, Pittsburg, indef.  
Elliot's The, O. H. S. 3, Pittsburg, indef.  
Ellsworth, David, Orpheum, Vancouver, B. O.  
Eliwell, David, Orpheum, Chicago.  
Ely, J. Frank, Empire, Hoboken.  
Emerald, Connie, 41 Holland Rd., Brixton, London.  
Emerald & Baldwin, 50 Rupert, Coventry, Eng.  
Emmett, Hugh J., C. Co., Keith's, Portland, Me.; 1,  
Keith's, Boston.  
Emmett & Lower, Lyric, Concordia, Kan.  
Emmett, Grand, R. Majestic, Milwaukee.  
Empire Comedy Four, Poll's, Springfield; 1, Poll's,  
New Haven.  
Engel, Lew, 223a Chauncey, Brooklyn, N. Y.  
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.  
Englemare, 252 Flint, Rochester.  
Eranada Sisters, Elys., Olympic, Kiev, Russia.  
Erasmus & Ford, 23 E. 12th, Brooklyn, N. Y.  
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### The Chas. K. Harris Courier

MR. MEYER COHEN,

Care of Chas. K. Harris,  
81 West 31st Street, City.

My Dear Cohen:

I have used Mr. Harris' song ballad, "NOBODY KNOWS, NOBODY CARES," at Union Square Theatre, and without exaggeration I must say that it is the biggest hit of any illustrated song that has ever been sung at this house, and tell Louis Cohen all about it; also tell him that RUTH ALVOY at Keith-Proctor's 23d St. house also made a terrific hit, being compelled to repeat the chorus over and over again as the audience never seemed to tire of hearing it. At the 58th St. Theatre MISS BIRD is also making a success of the song. While at Harlem Opera House, John Rogers held his audience spell-bound, and at the conclusion of the song received bursts of applause such as seldom has been heard in any picture house; and while I am about it don't let me forget to tell you that Tom McMan at the Jersey City house knocked them out. You know what a great voice he has and you can imagine the impression he made on his audiences. So you see we have not overlooked this song in the five Keith & Proctor houses, and you tell Mr. Harris for me that we are going to repeat the song next week, and I would like it very much if you will have Mr. Harris pay a visit to all the houses and see what is being done with the greatest ballad ever written, "NOBODY KNOWS, NOBODY CARES"—this song is a knock-out.

Hoping to see you soon, very truly yours,  
SOL LEVOY.CHAS. K. HARRIS,  
81 WEST 31st ST., NEW YORK.MEYER COHEN, Manager,  
Chicago, Grand Opera House Bldg.

Fadettes of Boston, Majestic, St. Louis.  
Fairchild, Mr. & Mrs. F., Theatrum, Miles City, Mont.  
Fantas, Two, Van Buren Hotel, Chicago.  
Fantas, Three, Pantages, Portland, Ore.  
Farlaurd, Camille, Rice & Barton's Gaiety, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell-Taylor Co., Orpheum, Oakland.  
Faust Bros., 242 W. 43d, N. Y.  
Fay, Anna Eve, Melrose Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.  
Faye, Elsie, & Miller & Weston, Orpheum, Butte.  
Faye, Kitty, & Co., Orpheum, Oil City; 1, Family, Kane, Pa.  
Fendell, Sam'l J., Strolling Players Co., B. R.  
Ferguson, Mabel, Castle Square Stock Co., Boston.  
Ferguson, Dick & Barney, Bijou, Lansing, Mich.; 1, Bijou, Flint, Mich.  
Ferguson & Du Pree, 313 E. 71st, N. Y.  
Ferguson Frank, 489 E. 43d, Chicago.  
Fervard, Grace, 217 Warsaw, Chicago.  
Ferry, Human Frog, New Home Hotel, Pittsburg.  
Fiddler & Shelton, Temple, Detroit; 1, Cook's, Rochester.  
Field Bros., 62 E. 106th, N. Y.  
Fields, W. C., Proctor's, Newark; 1, Keith's, Phila.  
Fields, Harry W., Lyric, Dayton, O.; 1, Keith's, Columbus, O.  
Fields & Hanson, Terrace, Belleville, N. J.  
Finlay & Burke, Keith's, Phila.  
Finlay, Jack, 1911, South Chadwick, Phila.  
Flake, Gertrude, Miner's Americans, B. R.  
Fisher, Mr. & Mrs. Perkins, G. O. H., Wheeling, W. Va.  
Fiske & McDonough, 272 W. 107th, N. Y.  
Flaherty, Dan, City Sports, B. R.  
Flamen & Roth, 678 Wells, Chicago.  
Fleming, Mamie, Grand, Wheeling, W. Va.; 1, Majestic, Johnstown.  
Flynn, Earl, Majestic, Detroit; 1, Robinson, Cincinnati.  
Ford, Chas. L., Swanson, Muncie, Ind.  
Ford, Famous, 391 Gates Ave., Brooklyn.  
Forrests, Musical, 508-59 Dearborn, Chicago.  
Forrester & Lloyd, 1533 B'way, N. Y.  
Fowler, Russell, New Britain, Conn.; 1, O. H., Kingston, N. Y.  
Fox, Inno, Orpheum, San Francisco.  
Foyer, Eddie, Orpheum, Montgomery; 1, Orpheum, Pensacola, Fla.  
Franklin & Green, Hammerstein's, N. Y.; 1, Polli's, Waterbury.  
Frey, Fred, 301 Grove, Scranton, Pa.  
Frey Trio, Majestic, Dallas; 1, Majestic, Houston.  
Friend & Downing, 418 Strand, London, Eng.  
Francisco, The, Miner's Merry Burlesquers, B. R.

### RUTH FRANCIS

IN VAUDEVILLE.

Fredo, Geo., Orpheum, Memphis; 1, Orpheum, New Orleans.  
Freeman Bros., Rose Sydel's London Belle, B. R.  
Freeman, Frank F., Haunting's Show, B. R.  
Frevoll, Frederick, 148 Mulberry, Cincinnati, O.  
Froelich, Orpheum, Harrisburg, Pa.

Fullerton, Lew J., Sumner Pl., Buffalo.  
Fun in a Boarding House, Chase's, Wash.; 1, Maryland, Baltimore.  
Furnam, Badir, Tottenham, Court Rd., London, Eng.

Gabriel's Kid, Pantages', Tacoma.  
Gaffney Girls, 494 West Madison, Chicago.  
Gainsboro Girl, Bennett's, Ottawa; 1, Temple, Detroit.  
Gale, Ernie, 169 Eastern, Toronto.  
Galletti's Monkeys, Alhambra, Paris, France.  
Gardner & Stoddard, Lyric, Newark; 1, American, Chicago.  
Garden & Sommers, 140 W. 42d, N. Y.  
Gardner & Lawson, Box 720, Birmingham, Ala.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardner, Three, Children, 1953 W 8th, Phila.

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Feb. 23, Orpheum, St. Paul.

Gavin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Graff, 244 W. 16th, N. Y.  
Gehhart, West & Berner, Hippo., Pittsburg; 1, O. H., Warren, Pa.  
Genaro Band, Anderson, Louisville; 1, Orpheum, Memphis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gath, Carl & Emma, Savoy, Fall River, Indef.  
Gliden Sisters, Empire, Atlanta, Ga., Indef.  
Gill & Alser, 48 Ridgewood, Newark, N. J.  
Gilmore, Mildred, City Sports, B. R.

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Girdler's Dogs, 1533 B'way, N. Y.  
Gilroy, Haynes & Montgomery, Polli's, Scranton; 1, Orpheum, Easton, Pa.  
Glose, Augusta, Columbia, Cincinnati.  
Godfrey & Henderson, Majestic, Little Rock; 1, Majestic, Ft. Worth.  
Glover, Edna May, Gay Musician Co.  
Goodale, Geo. C., Orpheum, Oil City, Pa.  
Goodman, Joseph, Bijou, Erie, Pa.; 1, Broadway, Lorain, O.  
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.  
Golden & Hughes, Milford, Mass.  
Goldfinger, Louis, 802 E. 168th, N. Y.  
Goldie, Rube, 113 Prince, Newark, N. J.  
Goldman, Abe, New Century Girls Co., B. R.  
Goldsmith & Hoppe, Orpheum, San Francisco.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Marx, Orpheum, Denver.  
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.  
Gould & Rice, 328 Smith, Providence.  
Goolmans' Musical, 8 Matthews, Binghamton.  
Gottlieb, Amy, 444 North St., Lewis, Chicago.  
Goy Trio, Orpheum, Boston.  
Graces, The, 267 W. 38th, N. Y.  
Graham, R. A., Dime, Walla Walla, Wash., Indef.  
Grant, Bert & Bertha, Auditorium, Lynn; 1, Hathaway's, Lowell.  
Grant, Sydney, 299 W. 261st, N. Y.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, Orpheum, Seattle.  
Gray & Van Lieu, 2 Kentucky Ave., Indianapolis.  
Green & Weathers, Music Hall, Limerore Falls, Me.  
Griffin, Babe, Thoroughbred, B. R.  
Griffith Hypnotic Co., Evansville, Ind.  
Grinn & Satchell, Empire, Kailspell, Can.  
Grossman, Al, 532 North St., Rochester.  
Gruet & Gruet, William's Imperials, B. R.  
Guerin, Louis, Metropolitan Hotel, Brockton, Mass.  
Guld, Martin J., 100 Boerum, Brooklyn.

Hadji, Great Falls, Montana.  
Haggarty & Le Clair, 129 17th St., Detroit.  
Halliday & Curley, Los Angeles, Los Angeles, Cal.  
Hale, Lillian, & Co., 2010 N. Marine, Phila.  
Hale & Hart, 5 Pond, Pittsfield, Mass.  
Hale & McKennon, Ducklings, B. R.  
Hallman & Collins, Wash. Society Girls, B. R.  
Hamilton & Lytle, Arcade, Toledo; 1, Orpheum, Piqua, O.  
Hamilton & Noyes, 1614 1st, Nat'l Bank Bldg., Chicago.  
Hamlin, Hugo, William Tell House, Boston.  
Handler, Louis, 1512 B'way, N. Y.  
Hansone, 1037 Tremont, Boston.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Harland & Rollison, 16 Repton, Manchester, Eng.  
Harris, Harry L., 2252 Wabash, Chicago.  
Harris, Sam, Vogel's Minstrels.  
Harris, Hattie, New Home Hotel, Pittsburg.  
Harrington, Gless W., 624 Acklin, Toledo.  
Harrison, Al, Follies of the Day Co., B. R.  
Harmonious Four, Gen., St. Louis, Indef.  
Harvey, Elsie & Boys, 138 E. 14th, N. Y.  
Hastings & Wilson, Colonial, Lawrence, Mass.  
Hatches, The, 304 W. 38th, N. Y.  
Hawkins, Jack, 12 Portland, Cambridge, Mass.

Hawley, E. F. & Co., 55 11th, Detroit.  
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.  
Hays Uncycline, 439 W. 6th, Cincinnati, O.  
Hays, Ed & Clarence, Grand, Cleveland, O.  
Hayter & Janet, Bijou, Moose Jaw, Can.; 1, Orpheum, Edmonton, Can.  
Hayman & Franklin, St. Kilda Hotel, N. Y.  
Hazzard, Lynne & Bonnie, 251 E. 31, Chicago.  
Healy, Jeff & La Vern, Rice & Barton, B. R.  
Heaton, Billy, Charleroi, Pa., Indef.  
Heim Children, Orpheum, Norfolk, Va.  
Behard, Myrtle, Ma's New Husband Co., Indef.  
Heiston, Whally & Lottie, 1908 Columbia, Phila.  
Henchant, Edward, 80 E. 110th, N. Y.  
Henry & Young, Crystal, Denver.  
Henry, Jack, 41 Lisle, Leicester Sq., London.  
Henry & Lisl, Merry Maldeas, B. R.  
Hennessey & Son, Hudson, Union Hill, N. J.  
Herbert & Brown, Fields' Minstrels.  
Herbert, Bert, Harris Bathing Girls Co., Indef.  
Herbert Bros., 235 E. 24th, N. Y.  
Herbert & Vance, 1345 John Cincinnati.  
Herrman, The Great, 108 Rue Folle, Mericourt, Paris.  
Herrmann, Adelaide, Glessy House, N. Y.  
Hibbert & Warren, Orpheum, Portland, Ore.  
Hickman Bros. & Co., Polli's, New Haven; 1, Polli's, Waterbury.  
Hickman, Willis & Co., O. H., Greenville; 1, Auditorium, Cincinnati.  
Hill, Cherry & Hill, Shubert's, Utica.  
Hill & Whitaker, Alhambra, N. Y.; 1, Greenpoint, Brooklyn.  
Hill, Anni, Vanity Fair, B. R.  
Hilton Troupe, City Sports, B. R.  
Hillyers, Three, Dixie, Jackson, Miss.; 1, Gem, Meriden, Miss.  
Holman Bros., Crystal, Braddock, Pa.; 1, Auditorium, York, Pa.  
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Hines & Remington, Rudolph & Adolph Co.  
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Holt, Alf, 41 Lisle, London, W. R., Eng.  
Horton & Triska, Polli's, Waterbury; 1, Howard, Boston.  
Howard & Co., Bernice, 3007 Calumet, Chicago.  
Howard & Howard, Olympic, Chicago.  
Howard & St. Clair, Vaudeville Club, London.  
Howe, Laura, 298 Harvard, Brookline, Mass.  
Howard's Follies & Dogs, Orpheum, Harrisburg; 1, Orpheum, Easton.  
Howell & Scott, Moss & Stoll Tour, London, Eng.  
Hoyt & McDonald, National Hotel, Chicago.  
Huegel Bros., 118 E. 24th, Erie, Pa.  
Huffard & Chaine, Auditorium, Cincinnati.  
Hughes' Musical Trio, Polli's, Wilkes-Barre.  
Hughes, Johnny & Marie, Orpheum, St. Paul.  
Hughes & Cole, Criterion, Atlantic City; 1, Hippo, Harrisburg, Pa.  
Hunter & Duncan, Star, Monessen, Pa.  
Hurley, Musical, 152 Magnolia, Elizabeth.  
Hurley, Frank J., Star, Charlotte, N. C.  
Hurst, Minna Marda, Cardinal, Basel Suisse, Ger.  
Hurwood, W. O., Lyric, Paris, Texas, Indef.  
Huston, Arthur, 89 Marlon, Toronto.  
Hutchinsons, Three, Crystal, Anderson, Ind.  
Hyde, Rob & Bertha, Charlotte, N. C.; 1, Galaxy, Asheville, N. C.  
Hylands, Three, 22 Cherry, Danbury, Conn.

Ingram & Hyatt, 1314 Edmondson, Baltimore.  
Innes & Ryan, Dominion, Winnipeg.  
International Four, Watson's, B. R.  
Ioleen Sisters, Pioneer, Hibbing, Minn.  
Irving, Thomas L., Palm, Syracuse, Indef.  
Irving, Musical, 80 Boston, Newark, N. J.

Jackson Family, Winter Circus, Reading, Mass.  
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.  
Jacobs, Mary, & Boys' Band, 26 W. 12th, N. Y.  
James & James, La Crosse, La Crosse, Wis.  
James & Prior, 910 2d Ave., Seattle, Wash.  
James, Byron, Bijou, Flint, Mich., Indef.  
Jefferson, Cecil, Theatrum, Massillon, O.  
Jerge, Alene & Hamilton, Sun, Springfield, O.; 1, Grand, Hamilton, O.  
Jennings & Renfrew, Keith's, Portland, Me.  
Jerome, Nat S., The Rollickers Co., B. R.  
Jerome & Hunter, New Century, Girls Co., B. R.  
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Jones & Mayo, Keith's, Boston; 1, Polli's, Waterbury.  
Jordens, Five, 4808 Ashland, Chicago.  
Josselyn, Wm. H. & E. B., Unionville, Conn.  
Jules & Marson, 10 Shaftsbury, Toronto, Can.

K

Kader, Abdul, Colonial, Norfolk, Va.; 1, Orpheum, Harrisburg, Pa.  
Kaima, E. H., 1337 E. 111th N. E., Cleveland.  
Kane, Leonard, Pantages', Stockton, Cal.  
Kane, Fred, & Co., Polli's, Waterbury.  
Kartolios, Juggling, De Rue Bros.' Minstrels.  
Kaufman, Reba, & Ines, Follies Bergere, Paris, France, Indef.  
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Keates, John V., 70 W. 100, N. Y.  
Keatons, Three, Majestic, Dallas; 1, Majestic, Houston.  
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Kewley, Lillian, 134 Wardsworth, E. Boston.  
Keeler & Chapman, 2435 S. 17th, Phila.  
Keeley Bros., Orpheum, Winnipig.  
Keith & De Mont, 722 W. 14th, Pl., Chicago.  
Kelly, Walter C., Keith's, Columbus, O.; 1, G. O. H., Pittsburg.  
Keller, Major, Polli's, Waterbury, Indef.  
Kenton, Dorothy, Feb. Orpheum, Budapest, Hungary.  
Kenyon & Henly, 232 Murray, Newark, N. J.  
Kimball & Donovan, 113 Northampton, Boston.  
Klein & Clifton, 28, Orpheum, Omaha.  
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Kleises, Musical, 1637 Canton, Baltimore.  
Knights, Ten Dark, 22 Walsall, Eng.; 1, Hull, Eng.  
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Laval Sisters, 148 Golden Gate, San Francisco.  
Lawson & Namon, Touring Australia.  
Landin, Edward, Majestic, Little Rock, Indef.  
Lang, George, Crystal, Bedford, Ind., Indef.  
La Van & La Valette, Majestic, Pittsburg, Indef.  
La Viola, Albert Schuman, Frankfurt, Ger.  
La Rex, Wonderful, Clara Turner Stock Co.  
Lane Trio, Vogel's Minstrels.  
Lanet & Ardell, 332 Genesee, Rochester, N. Y.  
Larvine, Edward, 1, Majestic, Chicago.  
Lawrence & Healy, Sherman House, Chicago.  
La Gray, Dollie, Bijou, Racine, Wis., Indef.  
Lavinia, The Hippo, Belfast, Ireland.  
Le Dent, Frank, Keith's, Philadelphia.  
Le Hirt, Mons., Lyric, Petersburg, Va.  
La Ville, Rose, City Sports, B. R.  
La Vine Cimeron Trio, 1553 Broadway, N. Y.  
Le Witt & Ashmore Co., 1553 B'way, N. Y.  
La Zar & La Zar, 168 Dearborn Ave., Chicago.  
Le Ferre & St. John, 1553 B'way, N. Y.  
Leigh, Lisle, Empire, Paterson.  
Leightons, Three, 1553 B'way, N. Y.  
Lee, James P., Unique, Los Angeles, Indef.  
Leeds & La Mar, 1553 B'way, N. Y.  
Le Roy & La Vanlon, Keith's, Boston; 1, Keith's, Portland.  
Leilotta, Three, Orpheum, Brooklyn; 1, Alhambra, N. Y.  
Leonard, Chas. F., Rolly & Woods, B. R.  
Leonard & Phillips, 701 W. Erie, Chicago.  
Leonard, Gus, Arcade, Minot, N. D.  
Leonard, Grace, Star, Chicago.  
Leonard & Drake, 1099 Park Pl., Brooklyn.  
Leonard, James & Sadie & Richard, 200 E. 20, N. Y.  
Leo, Arthur, 1638 Richland, Baltimore.  
Leo, Jolly, 736 Carmen, Camden, N. J.  
Les Silvas, K. & P., New York City.  
Leville & Sinclair, Lyric, Dayton; 1, Columbia, Cincinnati.  
Levino, Dolph & Susie, Majestic, Denver.  
Levitt & Falls, 718 Orange, Syracuse, N. Y.  
Levy, Bert, Proctor's, Albany.  
Lewis & Chapin, Family, Muscatine, Ia.  
Lewis, Hart & Co., 181 W. 16th, N. Y.  
Lewis & Lake, 2411 Norton, Kansas City, Mo.  
Lewis & Green, Haymarket, Chicago.  
Lewis & Manson, 74 Orchard, N. Y.  
Lindsay, Stillling & Wilber, Pointer's Cafe, San Francisco, Cal.  
Lisle & Adams, Gem, Meridian, Miss., Indef.  
Livingston, David, Varieties, Terre Haute, Ind.  
Lockwood & Bryson, 926 E. 23d, Los Angeles.  
Lohae & Wilkens, Burk's Shows, B. R.  
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Mem'ry strays to other days  
When I was small.  
A little maid with hair in braid,  
I now recall.  
Proudly to the schoolhouse gate,  
Just at night—books and slate—  
I would carry as I'd tarry  
With my little schoolmate.

### CHORUS.

Schoolmates we. You and me.  
Since the day we learned to say our "A. B. C."  
Love notes and glances passed to and fro.  
Schoolmates. Playmates.  
Not so many years ago.

Years have flown and we have grown,  
Old schoolmate mine.  
But still I hear in fancy, dear,  
The clock strike nine.  
As you'd call out tenderly  
Wait for me—after three.  
School hours over, through the clover,  
We'd stroll home so merry.

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Veronica & Harl, Falls, Polli's, New Haven; 1, Polli's, Bridgeport.  
Vermette-Capotti Trio, 451 Brebeuf, Montreal.  
Victorine, Myrtle, 223 Scott, San Francisco.  
Viola, Otto, & Bro., 123 Montank, Brooklyn.  
Violetta, Joly, Dominion, Winnipeg.  
Von Dell, Harry, 1638 Broadway, N. Y.  
Von Serly Sisters, 436 E. 128th, N. Y.  
Vynoe, The, 396 W. 31st, N. Y.

W

Wangdoodle Four, Ann Arbor, Mich.  
Ward & Harrington, 418 Strand, London, Eng.  
Ward & Hart, 1909 South 11th, Phila.  
Ward & Sheppell, Al Reeves, B. R.  
Wartenberg Bros., 104 E. 14th, N. Y., Tansig.  
Wenrick & Waldron, Richmond Hotel, Chicago.  
Wallace, Vane, Irwin's Majestic, B. R.  
Walker, Nella, Cook's, Rochester; 1, Keith's, Providence.  
Waller & Magill, 103 Seventh Ave., N. Y.  
Walton, Irvin R., Fads & Follies, B. R.  
Walton, Fred, & Co., Mar., Hansa, Hamburg, Ger.  
Walsh, Lynch & Co., Irwin's Big Show, B. R.

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Wardell, Harry, 1553 B'way, N. Y.  
Watson, Sammy, 353 St. Paul's, Jersey City.  
Watson Sisters, Irwin's Big Show, B. R.  
Watson & Little, 428 W. 145th, N. Y.  
Webb, Holland & Co., New Phillips, Richmond, Ind.  
Welch, Mealy & Montrose, Anderson, Louisville.  
Wenona & Francis Co., Majestic, Denver.  
Wentworth, Vesta, & Eddy, Meriden, Conn.  
Wentworth, Estelle, Hotel Gerard, N. Y.  
Werden, W. L., & Co., 1178 Bokeny, Chicago.  
Washer Bros., Oakland, Cal.  
Wealey & Burns, 120 E. 122d, N. Y.  
Wheeler, The, Feb., Central, Stettin, Ger.  
Whipple, Waldo, Orphenm, Portsmouth, Va.  
White, Ed. B., & Rella, 502 E. 79th, N. Y.  
White & Simmons, Orphenm, Milwaukee.  
Whittle, W. E., Orphenm, Butte.  
Whitely & Bell, 1463 B'way, Brooklyn, N. Y.  
Wilbur, Carl, 98 Charles Cross Rd., London, Eng.  
Wilder, Marshall P., Atlantic City, Indef.  
Willard & Bond, O. H., Grand Rapids; 1, Temple, Ft. Wayne.  
Williams & Watkins, Hippo., Cleveland.  
Williams, Frank & Della, Bijou, Pensacola, Fla.; 1, Ostrich Farm, Jacksonville, Fla.  
Williams, Chas., Main St., Peoria, Ill.  
Williams & Gordon, 2332 Indiana, Chicago.  
Williams & Segal, 37 E. Robinson, Allegheny, Pa.  
Williams, Nelson, Watson's, B. R.  
Williams & Stevens, Pekin Stock Co., Chicago.  
Williams & Melbourne, Flight of Princess Co.  
Wills & Hansen, 337 W. 18, N. Y.  
Wilson, Musical, Pat White Gaiety Girls, B. R.  
Wilson, The, Great Gay Masqueraders, B. R.  
Wilson Bros., Anderson, Louisville; 1, Orphenm, Memphis.  
Wilson, Tony, Heloise & Amoror Sisters, 104 E. 14th, N. Y., care of Tansig.  
Wilson & Frazier, 145 E. 48th, N. Y.  
Wilson, Mae, Lulu, Butte, Indef.  
Winane & Cassler, Devil's Auction Co.  
Winkler & Kress, 252 W. 88th, N. Y.  
Winston Sea Lions, Proctor's, Newark.  
Winter, Winona, 41 W. 64th, N. Y.  
Wilson & Eaton, 50 Tecumseh, Providence.  
Wolford & Burgard, 150 W. Congress, Chicago.  
Woodford & Marlboro, Gem, Meridian, Miss., Indef.  
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.  
Wordette, Estelle, & Co., Orphenm, Atlanta, Ga.  
World's Comedy Four, Al Reeves, B. R.  
Wise, Jack, T. Stanton, Delaware, O.; 1, Crystal, Nelsonville, O.

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Worthley, Minthorne & Abbott, 125 Lexington N. Y.  
Wright, Lillian, & Boys, 344 W. 45th, N. Y.

Y

Yacklay & Bunnell, Elm Villa, Witmer, Pa., Indef.  
Yaito Duo, 229 W. 89th, N. Y.  
Yamamoto Bros., Shea's, Buffalo; 1, Shea's, Toronto.  
Yamamoto & Koyoshi, American, New York City.

Yeoman, George, 4566 Gibson, St. Louis.  
Yoder, Dave C., Miss New York, Jr., Co., B. R.  
York, Charley, Lubina, Baltimore.  
Young, B. F., 407 W. 123d, N. Y.  
Young, O. M., Kitty Faye & Co., Indef.  
Young, De Witt & Sister, Bijou, Jackson, Mich.; 1, Bijou, Ann Arbor, Mich.  
Young, Lena, Orphenm, Tampa, Fla.  
Young, Ollie, & Bro., Grand, Indianapolis; 1, Columbia, Cincinnati.  
Yull & Simpson, Columbia, St. Louis.

Z

Zaino, Joe, 41 E. 52, Philadelphia.  
Zaniga, Ths, 356 W. 45th, N. Y.  
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.  
Zeda, H. L., Midland Hotel, Pueblo, Colo.  
Zimmer, John, Lincoln Co., N. Y.  
Zimmerman, Al, Masqueraders, B. R.  
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### BURLESQUE ROUTES

For the weeks of Feb. 23 and March 1.

"L. O." indicates show is "laying off."

Americans, 23-24, Empire, Des Moines; 25-27, L. O.; 1-3, L. O.; 4-6, St. Joe.  
Avenue Girls, 22, Empire, Chicago; 1, Empire, Indianapolis.  
Behman Show, 22, Trocadero, Chicago; 1, Gayety, Milwaukee.  
Big Review, 23-24, Gayety, Albany; 25-27, Lyceum, Troy; 1, Royal, Montreal.  
Blue Ribbon Girls, 22, Gayety, Washington; 1, Gayety, Pittsburgh.  
Bobanians, 22, Lafayette, Buffalo; 1, Avenue, Detroit.  
Bon Tons, 22-24, Empire, Holyoke; 25-27, Empire, Albany; 1, Gayety, Boston.  
Bowery Burlesquers, 22, Princess, Montreal; 1-3, Empire, Holyoke; 4-6, Empire, Albany.  
Brigadiers, 22-24, Electra, Schenectady; 25-27, Folly, Paterson; 1, London, N. Y.  
Broadway Gaiety Girls, 22, Star, Toronto; 1, Lafayette, Buffalo.  
Bryant's Extravaganza, 22, Gayety, St. Louis; 1, Trocadero, Chicago.  
Casino Girls, 22, Gayety, Columbus; 1, Empire, Toledo.  
Century Maids, 22, People's, Cincinnati; 1, Star, Cleveland.  
Champagne Girls, 22-24, Luserna, Wilkes-Barre; 25-27, Gayety, Scranton; 1, Bowery, New York.  
Cherry Blossoms, 22, Bowery, N. Y.; 1-3, Lyceum, Troy; 4-6, Gayety, Albany.  
City Sports, 22, Gayety, Baltimore; 1, Gayety, Washington.  
Colonial Belles, 22, Imperial, Providence; 1, Howard, Boston.  
Coe's Corner Girls, 22, Star, Cleveland; 1, Academy, Pittsburgh.  
Cracker Jacks, 22, Gayety, Boston; 1, Olympic, Brooklyn.  
Dainty Duchess, 22, Corinthian, Rochester; 1, Gayety, Toronto.  
Dreamlands, 22-24, Lyceum, Troy; 25-27, Gayety, Albany; 1, Columbia, Boston.  
Ducklings, 22, Dewey, Minneapolis; 1, Star, St. Paul.  
Empire Burlesquers, 22, Folly, Chicago; 1, Star, Milwaukee.  
Fads & Follies, 22, Waldman's, Newark; 1, Gayety, Hoboken.  
Fashion Plates, 22, Columbia, Boston; 1, Eighth Ave., N. Y.  
Fay Foster, 22, Bijou, Phila.; 1, Bon Ton, Jersey City.  
Follies-of-the-Day, 22, Avenue, Detroit; 1, Empire, Chicago.  
Frolisome Lambs, 22, Buckingham, Louisville; 1, People's, Cincinnati.  
Girls of the Moulin Rouge, 22, Palace, Boston; 1-3, Gilmore, Springfield; 4-6, Empire, Albany.  
Golden Crook, 22, Murray Hill, N. Y.; 1, Casino, Phila.  
Happyland, 22, Star, Brooklyn; 1, Gayety, Brooklyn.  
Hastings Show, 22, Gayety, Brooklyn; 1, Gayety, Phila.  
High Rollers, 22, Casino, Phila.; 1, Waldman's, Newark.  
Imperial, 22, Waldman's, Newark; 1, Bijou, Phila.  
Irwin's Big Show, 22, Westminster, Providence; 1, Palace, Boston.  
Jersey Ladies, 22, Gayety, Detroit; 1, Star and Garter, Chicago.  
Jolly Girls, 22, Star, Milwaukee; 1, Dewey, Minneapolis.  
Kentucky Belles, 22-24, Gayety, Scranton; 25-27,

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Kulkerbockers, 22, Bijou, Atlanta; 1, Gayety, Birmingham.  
Majestic, 22, Harlem Music Hall, N. Y.; 1, Westminster, Providence.  
Maiden Grass Beauties, 22, Gayety, Milwaukee; 1, Eusan's, Chicago.  
Masqueraders, 22, Majestic, Kansas City; 1, Gayety, St. Louis.  
Merry Maidens, 22, Trocadero, Phila.; 1, Empire, Brooklyn.  
Merry Makers, 22, Standard, St. Louis; 1, Folly, Chicago.  
Miss New York, Jr., 22, Bon Ton, Jersey City; 1-3, Luserna, Wilkes-Barre; 4-6, Gayety, Scranton.  
Morning Glories, 22, Empire, Cleveland; 1, Garden, Buffalo.  
Morning, Noon and Night, 22, Monumental, Baltimore; 1, Trocadero, Phila.  
New York Stars, 22-24, Gilmore, Springfield; 25-27, Empire, Albany; 1, Olympic, N. Y.  
Night Owls, 22, Star and Garter, Chicago; 1, Standard, Cincinnati.  
Parisian Widows, 22, Gayety, Phila.; 1, Gayety, Baltimore.  
Pat White Gaiety Girls, 22, Empire, Indianapolis; 1, Buckingham, Louisville.  
Reeve's Beauty Show, 22, Gayety, Birmingham; 1, Greenwald, New Orleans.  
Rents Santley, 22, Gayety, Pittsburgh; 1, Gayety, Columbus.  
Rice & Barton, 22, Gayety, Hoboken; 1, Harlem Music Hall, N. Y.  
Rice & Barton's Big Gaiety, 22, L. O.; 1, Majestic, Kansas City.  
Rialto Rounders, 22, Empire, Toledo; 1, Gayety, Detroit.  
Roliclers, 22-24, Folly, Paterson; 25-27, Electra, Schenectady; 1-3, Gayety, Albany; 4-6, Lyceum, Troy.  
Rose Sydel, 22, Eusan's, Chicago; 1, Empire, Cleveland.  
Runaway Girls, 22, Greenwald, New Orleans; 1, L. O.; 8, Majestic, Kansas City.  
Sam Devere, 22, Empire, Brooklyn; 1-3, Gayety, Scranton; 4-6, Luserna, Wilkes-Barre.  
Sam T. Jack, 22, London, N. Y.; 1-3, Folly, Paterson; 4-6, Electra, Schenectady.  
Scribner's Big Show, 22, Olympic, Brooklyn; 1, Murray Hill, N. Y.  
Serenaders, 22, Olympic, N. Y.; 1, Star, Brooklyn.  
Star Show Girls, 22-24, L. O.; 25-27, St. Joe; 1, Century, Kansas City.  
Stroller, 22, Howard, Boston; 1, Imperial, Providence.  
Thoroughbreds, 22, Star, St. Paul; 1-3, Empire, Des Moines; 4-6, L. O.  
Tiger Lilies, 22, Eighth Ave., N. Y.; 1, Empire, Newark.  
Travelers, 22, Royal, Montreal; 1, Star, Toronto.  
Trocaderos, 22, Standard, Cincinnati; 1, Bijou, Atlanta.  
Uncle Sam's Belles, 22, Lyceum, Washington; 1, Monumental, Baltimore.  
Vanity Fair, 22, Gayety, Toronto; 1, Princess, Montreal.  
Washington Society Girls, 22, Century, Kansas City; 1, Standard, St. Louis.  
Watson's Burlesquers, 22, Academy, Pittsburgh; 1, Wheeling.  
World Beaters, 22, Garden, Buffalo; 1, Corinthian, Rochester.  
Yankee Doodle Girls, Wheeling; 1, Lyceum, Washington.

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Advertising or circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. C. following name indicates postal card.

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Andrews, Pearl (C. O.)  
Avery, D.  
Anderson, Albert.  
Ashcroft, Ralph W.  
Arado, D.  
Aces, The Three (C. O.)  
Alpha Trio (C. O.)  
Apollo Quartet (C. O.)  
Allen, Chas. M. (C. O.)  
Angers, The  
Avery, Walter.  
Allen & Delmain.  
Adams, Mabel.  
Albert, G.  
Anderson, Al.  
Barry & Hughes (C. O.)  
Barry, Walter H. (C. O.)  
Bomp, Doan.  
Burdick, Ruth.  
Balingers, The.  
Bragg, Archie (C. O.)  
Brignola, M. (C. O.)  
Beck, Carl H. (C. O.)  
Belmont, Fred.  
Brahams, The (C. O.)  
Britt, Freddie (C. O.)  
Barrett, Bertha L.  
Barrett, Patsy.  
Bertram, Helen (C. O.)  
Bellvue, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
Bevan, C.  
Bates, Mr.  
Baggesen, Carl.  
Barnold, Charles.  
Bersac, Cliff.  
Bilyck's Seals.  
Boyd, Lillian (C. O.)  
Brooks, Herbert.  
Black, James B.  
Butler, M. J.  
Bell, Florence (C. O.)  
Buchanan, Lorraine (C. O.)  
Bell, Floss (C. O.)  
Bell, Panny B. (C. O.)  
Bruce-Carter & Calvert (C. O.)  
Blondell, George.  
Brown, Nat.  
Butler, Mrs. Thos. (P. C.)  
Braham, Michael.  
Bell, Alfred J.  
Barlowe, Nellie.  
Barlowe, Frederick.  
Carroll, Rena (C. O.)  
Coates, Lulu.  
Capitaine, Alcide.  
Clifford & Lane (C. O.)  
Clayton, Webb A.  
Calvert, Albert (C. O.)  
Olson, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Cook, Dick (C. O.)  
Corry Trio (C. O.)  
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Campbell, Florida.  
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Crosno, Dr. Margaret.  
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Hamlin, Hngo.  
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Hanley & Jaris.  
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Page, John.  
Pixley, John.  
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Primrose, Anita.  
Price, Jack.  
Prevosts, Four.  
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## CORRESPONDENCE

Unless otherwise noted, the following re-  
ports are for the current week:

## CHICAGO

By FRANK WISBERG,  
VARIETY'S Chicago Office,  
Chicago Opera House Block.

AMERICAN (Wm. Morris, Inc. mgr.; agent direct).—The severest blizzard of the winter Monday evening did not greatly affect attendance at this newly established vaudeville house, and a good-sized audience appeared. It was not very enthusiastic. This may have also attributed to the weather. Are two holdovers this week, Ross and Fenton and Grace Hazard. The former give the same act as last week. Miss Hazard brought with her a new version of "Five Feet of Comic Opera." She is as dainty as ever and scored a huge hit. It is an act that deserves every success it attains. Breng's "Bare Bronse Statues," first time here, showed artistic and well-devised groupings. Sydney Grant, with pleasing stories, imitations and songs, was roundly applauded. Ed. Blondell and Co. offer an absurd "kid" sketch "The Lost Boy." It pleased those inclined to nonsense of this sort. The Zanciga gave a remarkable performance of mental transmission. It is the best act of its kind seen here and mystified more than any other similar offering. Zay Holland is a talented violinist and is blessed with a very good soprano voice as well as pretty face and figure. Wartenburg Brothers showed their up-side-down juggling and other feats to advantage. Blake's Circus disclosed only the trick mule, which several people attempted to mount. The ponies used could not be brought in on account of snow.  
MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A. Chicago and New York).—Pleasing program of popular numbers. The bill is well arranged. In importance, on the billing, are Thorne and Carleton, Falletta, Orchestra and Henry Lee. Thorne and Carleton have not been

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## LEEDS AND LE MAR

WM. S. KENNESSEY, Mgr. The Australian Bright Lights. Burlesque Sketch Artists. Address care WHITE RATS.

here in two years. Their combination of jokes and stories is entirely new, with occasional reminiscences of the past. They incited more laughter than any other act on the bill, and nearest to them was James Thornton. Mr. Thornton has a budget of good stories and delivered in his own inimitable way they never fail. He is an exceptional monologist of the droll, unaffected kind. Henry Lee, in his "Great Men, Past and Present," achieved an artistic triumph. The impersonations are well chosen and presented in the same comprehensive and delightful manner. Lizzie Daly danced quite industriously and reminded one of the Lizzie and Vinnie Daly act during its early period. The moving picture effect is somewhat novel. Ollie Young and Brothers are expert hoop rollers and jugglers, as well as skillful diabolo players. The latter is a difficult and new experiment for them, and the boys are the first Americans to introduce it on any broad scale in this city or anywhere over here. Pete Baker sang his German ditties and told some Fatherland stories as in the former days. "The Operator," presented by Lytner Chambers and Clara Knott, is melodramatic and thrilling. It is splendidly acted, both showing dramatic ability of uncommon worth. Nellie Nichols offered a pleasing singing specialty. The Millman Trio displayed unusual dexterity and intrepidity in a wire-walking novelty. The act is unique and deserves to be classed among the best. Jack Hawkins, Leavitt and Campbell were others on the bill.

STAR AND GARTER (U. J. Herrmann, mgr.).—Waldron's "Trocadero" is one among the few burlesque organizations that seems to regard the necessity of appropriate scenery and effects. The first part, "Sweeney's Finlay," is in three scenes, the final showing a street on election day. The piece is episodic of political tradition in satire and some of the humor is well delivered, although stretched at length interveningly. The author is

Frank Finney. The closing proposition is named "The Isle of Nowhere," also by Mr. Finney. It is laid in China, according to the inscriptions, and several cannibals are introduced to make the scene more picturesque. The setting is very pretty and effective. There is considerable comedy, almost evenly shared by Finney and Frank Ross. The latter appears as a German in the first part and then shows us he can handle the Yiddish dialect with the same skill. Finney interprets the Irish character in an unassuming manner and wrote some good dialog for himself, intermingled with breezy slang. Minnie Burke is agile and vivacious. She is a soubrette and deserves every phrase that can go with it. Anna Hill is a rather good looking blonde, plump, but made more so in white tights and hussar coat. Tillie Cohen is another soubrette and wears a red dress until she is unchained in the second act, when she is as the reigning queen. Her identity is then traced by the program, for her face is disguised with a mixture of grease paint. Miss Cohen does exceedingly well. George Brennan handled what appeared to be a "fatky" type. There is some original music, together with popular numbers from various publishers' catalogs. The chorus has sixteen girls. They are quite familiar with the different evolutions and attempt to compete for recognition and maintenance of union. They are not all comely, but the very attractive costumes cover any shortcoming in this particular. Considering the lateness in the season, the costumes appear as though they were fresh from the costumers. "Take Me Out to the Ball Game" was one of the song hits, answering to several encores. The olio has Elliot, Belair and Elliot. In a comedy acrobatic number that was liked, Frank Finney and several members offered "A 50 to 1 Shot," a racing narrative, with thrills and comedy, scoring with the audience. Frank Ross sang parodies and remarked jokingly. Welch, Mealy and Montrose (added) were unable

to appear at the Sunday matinee on account of a performance at another house, and they were replaced by Bissett and Scott. The former appeared in the evening. The "Trocadero" is a showy show, and produced in a creditable manner.

EMPIRE (I. H. Herk, mgr.).—The "Jolly Girls," transplanted this season by Will N. Drew, with Edmond Hayes as the chief merry-maker, is nearly as diverting as last season. The difference is in the equipment, particularly the wardrobe, the best showing being the snits in the Mexican number. The show itself—the material is unchanged, since "A Wise Guy" is the vehicle. It might be said that Hayes is the sole support of the entire outfit. In the first act the spectator is given several glimpses of the seemingly important chorus, but in the second it is different. The girls are evidently in their dressing rooms while the action is carried on, with the probable assurance that they will not be called for a considerable length of time. While the damsels are absent and Hayes and his assistants are furnishing Geo. M. Cohan's humor in profusion, one can only trust to see them again before the final curtain. The addition of the Judges, acrobats, who give their tumbling in the action of the first act, hinders the story or series of incidents, but the intervention is accepted. The complacency of Hayes and natural manner in his portrayal of the "wise" one covers many deficiencies in other departments. Beatrice Harlowe is the principal woman. She plays opposite Hayes in the important scenes and does exceedingly well. James Doherty is the English lord. Bob Archer, in a bit of pantomime, can be credited with a good amount of silent acting. There is no olio. Besides the Judges, there is a specialty by Beatrice Harlowe and James Doherty. It consists of a series of satirical incidents, songs and a "Merry Widow" dance. Most of the costumes have probably served last season. Some of the dresses are wrinkled and shabby looking. Even the principal woman does not wear what appears to be an expensive garment. The show is unpretentiously good for its laughing producing qualities, and it will continue so as long as Hayes is with it.

EUROPE (Sid. J. Eason, mgr.).—"Mardi Gras Beauties."

FOLEY (John A. Fennessey, mgr.).—Pat White and his Gaiety Girls.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Margaret Newton and Co., Pederson Bros., Rose Lee Tyler, King Harmony Trio, Lottie Wilson, Mack and Burgess, Dickinson and David.

LYCEUM (Jack Baruch, mgr.; agent, Frank Q. Doyle).—La Toy Bros., Marion Gibony, Mabel Gage and Master Richards, Schoenwerk, Asher B. Samuels.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Howard and Norworth, H. V. Fitzgerald, Aubrey Rich, Peel and Francis, Gene McElroy.

CRYSTAL (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—Sparkle and Co., Bella Italia Troupe, Weiss and Milton, Cora Monahan, The Nixons.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—Cora Swain's Cockatoos, Prof. Wassman, Porto Rican Quartet, The Four Gardeners, Buchanan and Russell.

PALAIS ROYAL (Jos. F. Ryan, mgr.; agent, Frank Q. Doyle).—Webb's Seals, Marjorie Moore, Connors and Connors, Harry Gordon, Florence Whittman.

OLYMPIC (J. J. Mordock, mgr.; agent, W. V. A. Chicago and New York).—Emmett Corrigan and Co., Gil Brown and "Fire Files," Valadon, Tate's "Motoring," La Petite Mignonne, Knight Brothers and Sawdell, The Grasseys, Swor Brothers, Stevens, Willard and Stevens.

DIAMOND (W. V. Newkirk, mgr.; agent, W. V. A. New York and Chicago).—"Blonde Typewriter," Warren and Blanchard, Selma Braatz, Four Orans, Emerin Campbell and Co., Klein and Clifton, Billie Blackburn, Christine Hill and Co., Belle Wilson, George Smedley, Yule and Simpson.

ASHLAND (A. E. Weldner, mgr.; agent, Frank Q. Doyle).—Sawyer and Delina, Mr. and Mrs. W. W. O'Brien, The Roys, Annetta Link, Gus and Marika, Kohl.

SCHILLER'S CRYSTAL (Sam Schiller, mgr.; agent, Frank Q. Doyle).—Nixon and Moran, Fries Sisters, Chas. Irving, The Warricks, Sylvia Weston.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Benton and McKenzie, Lew Trudel, Lillian Gary, La Pearl and Bogart, Shuford, Williams, May Addison.

MONOGRAM (M. Kline, mgr.; agent, Frank Q. Doyle).—Know and Alvin, Wayne Christy, Jane Anita Byron, Mack Sisters, Kramer and Willard.

ENSEX (Hilbert & Lewis, mgrs.; agent, Frank Q. Doyle).—Hilbert Trio, Florence Pierce, Bessie King, The Drapers.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Benton and McKenzie, Lew Trudel, Lillian Gary, La Pearl and Bogart, Shuford, Williams, May Addison.

NORMAL (Jack Ryan, mgr.; agent, Frank Q. Doyle).—Stapleton and Chaney, F. W. Schneider, Baldwin and Baldwin.

HARMONY.—The Bridges, Major O'Langhlin, Davis and Merrill.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Bogers and Robinson, The Original Rage, Billy Earthquake and Co., Billy Kendall, Mr. and Mrs. Buddy Gilmore.

IOLA (Geo. E. Powell, mgr.; agent, Frank Q. Doyle).

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## DENVER

By HARRY K. BEAUMONT.

Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 8: Mile, Zelle De Luman heads attractive bill. The diva was handed a reception that must have brought back thoughts of the Metropolitan. The rest of the acts suffered as it was a distinctly De Luman audience present. Four Franklins, classy routine of bar work and closed the show strongly. Donald and Carson, distinct hit. Gina Clayton and Co. supplied the dramatic number. Mile, Toona, Ill. lecture, was lost. Chas. Matthews and assistant in a novel leaping act, good opener. Baker and Carroll, not in the running. Business excellent.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, Western States).—Madden and Fitzpatrick head, away above the average. Baptiste and Francini, comedy knockabouts, strong feature. Albani and Rossi, Italian operatic vocalists, hearty reception. Dale Sisters, spectacular dancing act, went well. Willie Robinson, a diminutive colored comedian, scored big hit. Business excellent.

CUETIS (Pelton and Smutser, mgrs.; agent, Independent Booking Agency).—Dandy George Dno, pleasing; W. J. McDermott, scored heavily with some old and some new material. Juggling Matthews, presented nothing new, but exceptionally clever; Douglas and Douglas, comedy acrobatics, best thing on bill; Bowman and St. Clair, colored, passed. Business getting a little better.

NOTES.—The increase in prices at the Orpheum has caused a filling in of many vacant seats at the other houses. Sherman, De Forrest and Co. have completed a fifteen weeks' tour of the West and are headed for Chicago, where they will organize their own company for a road tour.—Geo. Yeoman has started back east after twenty weeks out here.—The interior of the Crystal has been entirely redecorated.—Henry Labeski, who recently sold the Empire in Colorado Springs, has purchased the Fairland, and is running vaudeville, booked by the W. S.—About 40 moving picture houses are now running in Denver and all seem to be doing well. The newest is the Hippodrome, a beautiful house costing some \$10,000.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.

ORPHEUM.—Lambert has toned his great musical act down a bit, and goes better. "The Apache Dance," first time here, is a whirlwind, and big favorite; Gardner and Stoddard, back again, still good; Mr. and Mrs. Arthur Forbes in "Wild Rose," excellent; Harding and Ah Sid, fine; Ezra Kendall, new stuff but same Ezra; Mile, Olive, excellent, deserves better place; Ward Brothers, fine dancers; Murphy and Francis, fair dancers, poor singers; "Incognito," frost; Fazio Trio, novel and pleasing.

KEITH'S.—Laddie Cliff, out of bill two days, cold; Eva Tanguay, packing the house and pleasant to stage hands (worth noting); Zinka Panna, musician, biggest novelty of year—Boston "Post" calls her "musical marvel," and that's right; Mary Sanders, Rose Morison and Co., at last have a good sketch in "Nance Oldfield," well done—should do for road; 4 Fords, great; Victor Nihil and birds, funny and novel; Bison City Four, laughable; Mirza Golem Troupe, held over; Cartmell and Harris, dancers; Three Renards, acrobats, and Amy Butler and Co., musical, all good.

HOWARD.—"Tiger Lilies." Del Netra, specialty dancer, bit of olio; Connolly and Bannon in "Battle of Too Soon," might be better; Elsie Harvey and boys, good; De Bollen Brothers, acrobats; Lizzie Wilson, monolog; Dan Malumby, Vincent Sisters, Needham and Wood and Dan Maley, good show.

COLUMBIA.—"Colonial Belles," with De Hollis and Velora, great juggling; Bandy and Fields, dancing; Texas Steer Quartet, good.

PALACE.—Scribner's "Big Show," with Bedini and Arthur, jugglers; Brianzi trio, Columbia Musical Sextet, John J. Black and Co., sketch;

Joe Falardo, musician.

GALETTY.—"Belly & Woods." Three Demons, cycling, immense; Maryland and Virginia Tyson in fair "Dutch" act; Thomas P. Dunne, very good; Johnson and Marville, good comedy; Bell Boy Trio, fair.

AUSTIN AND STONE'S.—John Viloni, musician; Nolan and Cahill, Irish pipers; Ataris Trio, Jap jugglers; Burton Sisters, heavyweight boxers and "Manhattan Girls."

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Show far below last week's. Almost all the acts familiar, and new ones showed little away from the beaten path. The big novelty was "Princess Trizle," an unusually well trained horse. The act was a big hit. Claude and Fannie Usher presented "Fagan's Decision" here for the first time. When it was possible to understand what the girl was saying, the talk got laughs. It may be that Miss Usher was suffering with cold or maybe hoarseness from yelling. The sentimental finish seemed to reach the spot. There were several in the audience still crying or wiping away tears when Charlie Semon, who followed, came on with his comedy musical act and he was back way through before the house recovered. Carlin and Ott were forced to cancel owing to the death of the latter's mother, and Avery and Hart were substituted. If this team has a new act in use it should have been given. The "Naked Truth," in its second week, went as well as usual. "The" Quartet did fairly well with a straight singing number. They continue to follow along the lines of "That" Quartet, getting close, except in the singing. Martineti and Sylvester had the closing position and filled it in good shape. They have worked out a strong routine of comedy acrobatics framed on what was formerly used by Rice and Perrot and the old Caron and Herbert team, mixed in with some of their own, and they got a good percentage

of the honors. Aside from some poorly placed and badly handled attempts at comedy, the Ficare Trio put over a good bit of straight acrobatics. Most of the tricks used are familiar in other acts of this class. One of the three is a first-rate floor tumbler. Bertie Herron landed in fair shape in her blackface stuff. The opening part of the act was a question of color with Miss Herron, and she could help her appearance a lot by discarding some of it. Hearn and Rutter gave the bill a good start with their dancing, which was above the usual run, the one doing the eccentric having some clever steps. Pamabaska's Birds pleased, and Rees Brothers and Delphino and Delmore made up the remainder.

BLOU (Sam Dawson, mgr.).—The "Sam Devere" show forms another weak spoke in the Western Burlesque Wheel. It is weak in cast, material and musically. There was just one bright spot in the first part, "What Happened East," and that was Ruth Everett's familiar mechanical doll specialty with the imitations and her bare limbs as extra added attractions. The piece might be given a substantial boost were Miss Everett given an opportunity to do something in addition to the doll specialty. She does appear in the burlesque "What Happened West," and scored by long odds the bit of the show. The "bit" is a Frenchy song with the usual display of lingerie, and Dick Brown assisting misses no chance to get a laugh. This and the doll specialty is Miss Everett's contribution to the burlesque portion of the show and it is not considered valuable enough to have her programmed as a principal. There were only two other principal women. Gladys St. John had the sourest role and deserves the credit of at least trying to inject some ginger into the pieces, but Miss St. John had very little to work with and she did not do very much with the numbers which she led. Miss Stanley was the other. The "Sam Devere" show is well below the average. It could hardly be expected to hold its own under ordinary conditions, and with a good show in the other house in the same circuit and strong added attractions in both opposition houses the "Devere" show did not have a chance.

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We are doing a new act. Nothing like it has ever been seen in either Variety or "Vodvool." We will leave the criticism of its merits to the public and managers. But, let this penetrate your thick tank, lads: There are no more fat "ME FOR JENNY" bits for you to appropriate. (This goes for friends! as well as others.) There is nothing in this act that you could possibly use. In fact, you couldn't even begin to commence to use the southeast corner of it. Sorry, boys, but we have furnished you with sure-fire matter for years, and nobody regrets more than we that you will now be compelled to depend on your own little noodle, or consult some good material doctor. (Aaron Hoffman highly spoken of.) It's k-l-l, ain't it? So long.

COLONIAL, THIS WEEK (Feb. 15). (Biggest hit of our lives.)

## MISS LISLE LEIGH

PRESENTING "WEAVING THE NET" By EDWARD KISNER. United Time—On Tour.

Miss Lisle Leigh and company, in the one-act dramatic playlet, "Weaving the Web," made a great big hit at both performances yesterday. Miss Leigh portrays a feminine thief, who is captured by a detective, who proves to be her own son, and who allows her to escape upon her promising never to steal again. It is highly dramatic and splendidly portrayed.—HOBOKEN OBSERVER.

NEW SKETCHES IN PREPARATION.

WEEK FEB. 15th, EMPIRE, HOBOKEN.  
WEEK FEB. 22d, EMPIRE, PATERSON.

Address UNITED BOOKING OFFICE.

CASINO (Elias & Koenig, mgrs.).—With Hardeen, the handcut expert, and Hassan Ben Ali Troupe of Arabs as strengtheners, the "City Sports" offered a strong card and big business was enjoyed.

GAYETY (Eddie Shayne, mgr.).—To offset counter attractions, Charmon was added to the "Fads and Follies" show this week. The disrober was liberal and the receipts soared up near the record mark. The regular bill pleased.

TROCAIRE (Charles Cronwell, mgr.).—"Miss New York, Jr." Good, clean show and enjoyable entertainment.

LUBIN'S PALACE (Geo. Bothwell, mgr.; agent, Wm. Morris).—Faust Brothers, musical; Great Siberian Troupe, Russian dancers; Mabel's Animals; Bell and Bell, singing and dancing; C. T. Orville, foot juggler; Val and Yalo, wire act; Winifred Stewart, vocalist; De Vole Trio, ring act.

NINTH AND ARCH (Norman Jeffries, agent).—Breton-Runkle Stock Co. in theatre. Mackey and Crox, sketch; Bill Jones, musical comedian; Howard Dotsen, clay modeler; Le Clair, impersonator; Claude and Pearl Foote, s. and d.; Cloud's Indian Tribe; Doss, human telescope, in curio hall.

## AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Jan. 1.

The great fight for the championship of the world between Jack Johnson and Tommy Burns, together with the Christmas holiday season, has made things terrific in the show business. The city has been packed with visitors, whilst suitable accommodation for everybody was out of all question. At the vaudeville and picture houses visited last week the result was the same—audiences packed and jammed—and the various managers were at their wits' end to cater for their audiences.

Previous to the fight Harry Rickards negotiated with both Johnson and Burns as to a five weeks' season for the winner at a salary of \$1,750. Both boxers signified their willingness to appear, and, of course, the black fellow secured the booking. Johnson has been a great draw card through the week, though I am of opinion that had Burns won overflow houses would have followed for weeks. A prejudice exists against Johnson, though for what reason I know not. He won the fight as he liked, and is carefully carrying out his share of the contract with Rickards. However, the sympathy here is all for the white man, and for this reason Johnson's vaudeville appearance is not a success—for him. But the box office tells another story.

An almost new company opened at the Tiroll on Saturday, when the new first part came up for inspection. The end men made a big hit.—Charles Manning and Frank Yorkie getting the laughs. The former made a reappearance after eight years. Other new acts were Amalia and Lenora, gymnasts; Christofolo, juggler; Amber Ansta, Willy Haynes and McKinnon's Scottish Melsters. With the exception of Ansta and Haynes, the other acts hit public taste. Also here are Nellie Marshall, Len Warton, Arthur Elliott, Goodfellow and Gregson, J. W. Rickaby and the Reno Sisters.

NATIONAL AMPHITHEATRE.—Topliners, the Wheelers, in a humorous cycling act, great; Dar-

ley and Bovis, one of the finest comedy turns ever seen at this house; Jack Kears, the "Karakter in Kork," big hit; Dot Ireland, diminutive pauncher of the ball, as well as being a clever dancer; Harry Leggatt, comedian; Waratah Duo, Little Jackson, Addie Barton, James Craydon, and Little Williams. Harry Clay has a splendid holiday bill on, including Bob Harper, comedian; Hilda May, soubret; Josephine Johnson, George Mackie, Frank Herbert, Con Moreau, Ted Latty, Will Lochrane and several others.

Owing to the unexpected death of John F. Sheridan, the season at King's Hall has been abandoned. Many prominent vaudeville people are among the losers.

Brisbane Theatre Royal has the Marvellous Marcolos for the big hit. Rickards' lunch at the Perth Gardens (W. H.) includes J. W. Winton, ventriloquist; Green and Gibson, Lewis Sisters and Athos the Skater.

Harry Rickards goes over to Adelaide this week in order to re-open the Tiroll. Variety matters, owing to intense heat, have been practically dead there, but a strong company may give a fresh impetus.

Fred Graham and Nellie Dent are expected back in Sydney by the end of January.

Irving Sayles, the colored comedian, failed to materialize at Melbourne Opera House last Saturday. The fight at Sydney was too strong an attraction, therefore Irving forfeited the first two shows but opened later.

Will Charles Leonard Fletcher drop a line across?

Geoffreys and Benson, an imported act, made a huge success in Melbourne this week.

John Fuller, head of the syndicate which runs vaudeville and pictures in New Zealand, returned from a world's tour last week. In an interview here he stated that he had negotiated with several American acts for his circuit, the bookings to commence in April next. Many people were anxious to play New Zealand time, but Fuller states that the majority of them would not receive a hearing on that side. Talking acts, he considered, were in a great majority, and the gist of the various monologues, etc., though undoubtedly appreciated by your people, would not go here.

The Stagpooles send over several clippings from America. All are unanimous as to the cleverness of the acrobatic end—an opinion I vouchsafed when the act left here.

## ATLANTA, GA.

ORPHEUM (V. Whitaker, mgr. Agent, U. B. O.).—Four Nightingales Quartet, opened; Mabel Sinclair, ventriloquist, excellent; Fred Watson and Morriene Sisters, s. and d., scored heavily; Dixon Bros., musical, scored big; Cadets De Gasconne, vocalist, big hit; Melville and Higgins, skit, repeatedly recalled; Four Reelings, acrobats, very good.—BLOND (H. L. De Olive, mgr.).—Al Reeves' Beauty Show, excellent.—IDLE HOUR (T. P. Holland, mgr. Agents, Empire Theatrical Exchange).—Texas Comedy Four; Jack Wheeler, comedian; Marie Wilkinson, s. and d.; Dancing Butlers. BRIX.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (Agent, U. B. O.).—Anna Eva Fay, mystified; Robert Demont and Co., acrobatic comedy, "Hotel Turnover," hit; "The

Dreamers," opera-drama (New Acts); Ford and Swor, good; Gorman and West, good; Tony and Emma Ballot, gymnasts, good.—SAVOY (Harry Brown, mgr.; agent, Wesley & Pincus).—Frances Redding and Co., in "Honors," well received; Hayes and Suite, change artists and dancers, good; Evans and Weston, dancers, good; Jack Boyce, character singer, fair; Coffman and Carroll, comedy singing; Rhodes and Eagles, comedy acrobats.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, N. Jeffers).—Anna Abbott, mystery; Winton's Sea Lions, wonderful; Bert Marshall, Noodles Fagan, m. p.—CRITERION (W. A. Barrett, mgr.; agent, M. W. Taylor).—Howard and Whiting, Alvin and Kennedy, comedy ring; Bockman and Gross, Lee's Manikins, Schwab and Kneil, musical.—NOTES.—Saturday night after the show Louis Wesley, of the Savoy, gave a little "scamper" on the stage to the artists at the Savoy. The affair was entirely impromptu and on two hours' notice the Dunlop cafe was ready with an enjoyable lunch.—The Sea Shell, which started with talking pictures, closed Saturday night, Joe Moulard going back to the Savoy.—Buffalo Bill and Pawnee Bill show here June 5 on Chelsea lots. I. B. PULASKI.

## BELLARE, OHIO.

OLYMPIC (B. D. Howell, mgr.; agent, Gus Sun).—Feb. 15-17: Three Pattens, very funny; Gardner, West and Sunshine, singing and talking, well liked; The Great Beaudoin Company, good; Lester and Mildred, sister act; Harry La Mar, quick change artist, well received. Last half of week: The Beaudoin, The Great Richards, Hoyt and McDonald, Three Sisters Kelly and Billy Cummings, Pauline Fielding and Co. W. W. F.

## FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr. Agent, Joe

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Woods).—Sheedy's vaudeville and m. p.; Walter Sanford and Co., sketch, "Would You," good; Boss Handy's Dancing Dolls, excellent; Jimmy Coveny, monologist, fair; Shayne and King, Hebrews, very good; Prince Kouturky, equilibrist and "Slide for Life," sensational.—BIJOU (L. M. Boas, mgr. and agent direct).—M. P. and Geo. Glennett & Co., comedy sketch, very good;



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THE VERY BAD BOY

Oxford, London, Month of May

American Rep., JENIE JACOBS

Four Stagpooles, comedy, good; Adimint & Taylor, singers, a hit; Agnes Chaney, vocalist, very good; Frank Parker & Co., comedy sketch, good; Jere Sanford, vocalist, very good.—**PREMIER** (L. M. Boas, mgr. and agent direct).—M. p. and Ashtons, acrobats, good; Daleys, s. & d., very good; La Belle Troupe, acrobats, a hit; Joe Yarrick, comedian, good; Dave Mauley, vocalist, very good; Emery and O'Dine, comedy sketch, excellent.—**PURITAN** (Fred Hooper, mgr. Agent, J. J. Quigley).—M. p. and Mlle. De Fontaine, trained horses, a hit; Lampe Bros., comedy s. & d., good; Honey Johnson, the man with the gold shoes, very good; Douthitt & Jones Co., comedy sketch, good; Wm. San Souci, Ill. songs, good.—**PLAISANT STREET** (James F. Mason, mgr. and agent direct).—Babe Daley's Burlesquers and following vaudeville: Thomson and Seater, singers and talkers, good; Mabel Cook, Ill. songs, pleased; Josie Clark, songs, excellent; Mason and Doran, held over.—**NOTE**.—The clergy of Fall River are agitating general Sunday closing of theatres. **EDWARD F. KAFFERTY.**

### FORT WORTH, TEX.

**MAJESTIC** (Interstate Amusement Co., mgr.; agent direct).—Week 8: Morris and Sherwood Sisters, return; Semon Trio, singers, good; The Ferraris, dancers, very good; Bruno-Kramer Trio, gymnasts, very good; John F. Reed, hit of bill; and Hayes and Johnson, excellent. Big business. **I. F.**

### IOWA CITY, IA.

**BIJOU** (H. F. Pocock, mgr.; agent, W. V. A.).—16-17: Ben Yanson and Co., Williams and Gilbert, Al Leachard. 18-20: Ben Yanson and Co., Harry Spangold and Co., Lowell Drew. **J. J. M.**

### JOHNSTOWN.

**MAJESTIC** (M. J. Boyle, mgr. Agent, U. B. O.).—The Pianophiles is the feature act and is a hit; Wm. H. Macart, in monolog, good; Pellaton and Farum in Harrison Armstrong's "A Spotless Reputation," good; Harry Clive, magician, clever; the Fitzgibbon-McCoy Trio, good; Henry Porter and May Harris, acrobats, good; Stevens and Nugent, s. and d., good.—**GLOBE** (J. G. Foley, mgr. Agent, Associated Booking Agency, Pgh.).—11-13: Bester's cat and dog circus, fair; Maxwell, the Watermelon Boy, good; Franklin and Leslie, s. and d., good. 15-17: Karl Lang, dancer, fine; the Comedy Three (Will Wheeler, Joe Levitt and Agnes Falls) in a sketch: "Mr. and Mrs. Brown," scream; Lawrence Sisters, dancing sketch, good.—**CAMBRIA** (H. W. Scherer, mgr.).—High Flyers, 15, fair attraction and business.—**NOTE**.—Thos. J. Waltenbaugh, late treasurer of the Majestic, Johnstown, Pa., has severed his connection there. **JESTICAM.**

### JOLIET, ILL.

**GRAND** (L. M. Goldberg, mgr.; agent, Chas. Doutrick).—Fredrick V. Bowers and Co., old favorites; Dunn, Francis and Co., amused; Odell and Kinley, novel; Bernard and Orch, pleased; W. L. Worden and Co., tenth successful week, and Bert Wiggins.

### ALBERT J. STEVENS.

### KNOXVILLE, TENN.

**CRYSTAL** (Thos. B. Collins, mgr. Agent,

direct).—Earl Wright, comedy acrobat, scored hit; McCarthy and Barth, sketch, good.—**COLUMBIA** (Agent, direct).—Chas. Nelson, whistler, ventriloquist and imitator, went big; Collins and Jewell, banjoists, very clever; Ill. songs by Shelby Shippl, hit.—**AUDITORIUM** (H. C. Scott, mgr.).—Skating and pictures. **W. ARTHUR SPROUSE.**

### LEAVENWORTH, KAN.

**PASTIME** (Thos. G. Mack, mgr.).—Henry Coo, monolog, takes well; The Vardelles, comedy sketch, good; Jas. Gay, liked; Ines Goshorn, songs, good.—**NOTE**.—The management should provide a house officer to maintain order. **J. B. FAULKNER.**

### LINCOLN, NEB.

**MAJESTIC** (L. M. Gorman, mgr.; agent, W. V. A.).—Week 7: "Blonde Typewriters," decided hit; Lillian Wright and Gordon Boys show some new steps; Anita Primrose, character change, pleasing; Austin Brothers, comiques, laughing hit; Piquo, good single bar work; Lewis and Chaplin, s. and d., good; Van Bergen and Kresky, sketch, good. **LEE LOGAN.**

### LOUISVILLE, KY.

**MARY ANDERSON** (James L. Weed, mgr.).—The Grazers, very clever; Jupiter Bros., a mystifying act; Viola Duval, good singing comedienne; Miss Edna Phillips, "Lost—A Kiss in Central Park," hit; Leville & Sinclair, received well; Gennaro, "A Night in Venice," good music; Andy Rice, Hebrew comedian, great; Tom Davies Trio, "Motoring in Mid-Air," thrilling.—**BUCKINGHAM** (Horace McCrooklin, mgr.).—"The New Century Maids," good show, "Choo-choos," the attractive Spanish dancer is making her appearance again at the theatre. **SAM H. SIMCOE.**

### McKEESPORT, PA.

**ALTMAYER** (Paul Stanley, mgr.; agent, Asso. Book, Agency; Monday rehearsal 10).—The Romanoffs, sensational hit; Brooks, laughing hit; Jewette and Hayes, girl clever toe dancer; Milmar and Morris, fair acrobatic act; Ed. Lang, neat and pleasing.

### MILWAUKEE.

**MAJESTIC** (James A. Higler, mgr. Agent, W. V. A.).—Pollard, comedy juggler, clever; McPhee and Hill, excellent; Majestic Trio, entertaining; 3 Westons, good musical; Ben Welch, good; Ells-Nowlis troupe, amusing; Lillian Mortimer, in "Po, White Trash Jinny," well received.—**CRYSTAL** (F. B. Winters, mgr.).—Burnett and Major, humorous burlesque; Van Bergen and Kresky, good sketch; Morrissey and Rich, amusing; Araki Troupe, Japs, startling acrobatics.—**GAYETY** (S. R. Simmons, mgr.).—"London Belles," of the first rank.—**STAR** (F. E. Trotman, mgr.).—"The Ducklings," Olio contains clever sketch by Murphy and McGee. **HERBERT MORTON.**

### MUSKOGEE, OKLA.

**LYRIO** (C. L. Canell, mgr.).—Mexias and Mexias, novelty act, good; C. L. Canell, Ill. songs; Weson, Walters and Weson, comedy sketch, pleased; Cameron and Toledo, singing, the hit of the bill; Marion and Lillian, s. & d., well re-

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**GARDNER AND STODDARD**I expected every minute to hear Marie Stoddard break into a "Gibson Girl" song at the American this week while she wore the black velvet dress. Miss Stoddard is nearer the "Gibson" type naturally than a great many who artificially try for Mr. Gibson's "Girls."—"The Woman in VARIETY."  
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**WILLIAM MORRIS' VERDICT AFTER SEEING "CREO"**At the  
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### NEW CASTLE, PA.

FAMILY (Agents, Asso. Book. Agency.; Monday rehearsal 10).—Melvin's Dog and Pony Show, good act, hit; Senator Frank Bell, one long laugh; Variety Trio, laughing hit, good harmony, encored; Marbo and Raab, clever ring act, applause; Riley and Fleming, scored; Grace Edwards, neat and pleasing.

### NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, rec. mgr.; agent, U. B. O. Monday rehearsal 10).—Geo. B. Reno & Co., laughable; "That Quartet" (Sylvester, Jones, Pringle and Redmond), best singing heard here in some time; Wm. Blaisdell and Co., "Tit for Tat," fair; Harvey and Lee, Hebrew comedians, pleased; Kelly and Barrett, "The Battle of Too Soon," very good; Shewbrook and Berry, exceedingly good; Yoons, assisted by Edyth Wardell, entertained with a juggling act. E. J. TODD.

### NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 1).—Thos. H. Ince, in "Wise Mike"; Augusta Glove, pianolog; Byers and Hermann; Russell and Church; Reiff Bros., dancers, and Pertina, danseuse.—GREENWALL (H. Greenwall, mgr.).—Rice and Bartoo's "Big Gaiety," Barton as unknown as ever; show well received. Olio: Camille Falardanz, singer, liked; Pierce and Malzee, last word in contemporary burlesque "sartorialism"; Minkel, Hunt and Miller, musical, well received; Kelly and Bartlett, acrobats, made em laugh. S. R. O. at matinee.—NEW VICTOR (M. Peck, mgr.).—Schroy and Baby May, "Western" act, went well; Lee Edmonds, good monologist with poor material; Pete Smith, baritone, hit; Graham Duo, acrobats, should be stopped. To force a boy not over five years of age to play approximately nine shows a day is an outrage; Addison and Livingston, applause. O. M. SAMUEL.

### NEW ROCHELLE, N. Y.

LOWE'S (I. Seldon, mgr.).—15-16: Rona La Ville, souhret, well received; Lancaster and

Hayward, s. and d., well liked; Joe Kenny, comedy juggling, good; Fanny Ward and Boys, very good. 17-18: Grace Toledo, fair; Clark and Otis, pleasing; Jim London, comedian, very good. 19-20: Rhoda Benson, Gordon Sisters, Harry Monroe, George Thomas, Business good.—NOTES.—Four Musical Edwards did not appear Monday, account illness.—G. W. Sutton, Jr., and W. J. Mullen, of this city, have in preparation a new song, which will be featured by Eddie Foy.—Lodge 755, B. P. O. E. gives a fair week April 25.—Miss Hyde, ill. singer, is well liked, and will be held for several weeks. T. F. CANFIELD.

### PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Well balanced bill headed by Pauline, hypnotist, very interesting; The Gainesboro Girl, took five curtains; Frank Stafford and Co., imitations, fair; General La Vine, funny and clever; Harry La Marr, burlesque characterizations, good; Reed Brothers, good comedy; Louise Stickney's dog and pony, pleased; Carroll Johnson, splendid.—FOLLY (Jos. E. Pine, res. mgr.).—Reappearance of Dessaner & Dixon's Big Review, popular as ever. 18-19-20, "The Cherry Blossoms." VAN.

### PITTSBURG.

GRAND (Harry Davis, mgr.; agent, U. B. O. Monday rehearsal 10).—Rock and Fulton, headliners, as a novel dancing act they stand alone, tremendous hit; Valerie Bergere, sketch, well liked, clever little woman; The Great Lester, an artist, laughing hit of hill; Fanny Rice, favorite here, hit; "Our Boys in Blue," exciting, interesting, tremendous applause; Mabelle Adams, pleasing; scored; Felix and Barry Four, encored; Montgomery Musical Duo, good; Yamamoto Bros., very good; Carbray Bros., team dancing good; Jack Lyle, good parodies; Leon and Leon, good ring act; Young and Young, ordinary dancing.—Family (D. A. Harris, mgr.; agent, Asso. Book. Agency. Monday rehearsal 9).—Emerson and Van Horn, very good; The Donnellis, big laughing hit; Cole and Wood, decided hit, applause; Marion Seeley, pleasing singer, applause; Harry Hess, good line of talk; Lawrence and Dale, fair; Whipple, harrel jumper, pleased.

### RED BANK, N. J.

BIJOU (Burton & Brookers, mgr.).—Myrtle Antonides, singer, very good voice, big hit; May Bell, monolog and musical, good; m. p.; sheet very good.—NOTE.—Annie Hart, of "McFadden's Flats," fame, will be with that company next season, '09-'10. RUBB.

### SAGINAW, MICH.

JEFFERS' (Busco & Schwars, mgrs.; Western Vaudeville Association, agents).—Joe F. Willard and Harry Bond present the "Battle of Bunco Hill," good laugh producer; Pero and Wilson, comedy pantomimists, good; Fred Morton, trick harmonica whistler and comedian, good; Swor Westbrook and Swor, a hit; Marvellous Griffith, the human adding machine, a wonder. MARGARET GOODMAN.

### SAN ANTONIO, TEX.

ROYAL (Harry J. Moore, mgr.; agent, C. F. Hopkins).—Week 7: Pat Lorels, wire, excellent; Roger Gray and Marion Milnor, s. and d., good; Musical Wolfers, fair; Lissie Weller, child pianist, very good; Felton and Haines, comedy bag punchers, good; E. O. Blackburn, ill. songs, good.—HAPPY HOUR (C. G. Munell, mgr.; agent direct).—Kent and Harvey, comedy sketch, fair; Densmore Sisters, good; The Maloneys, sketch, fair; Billie Kingsley, blackface, good; Anis Brooks, ill. songs, good.—STAB (Kennedy & Wyler, mgrs.; agent, Williams, Knehl & Co.).—Clifford and Camp, comedians, fair; Arlys and Wyrche, comedy sketch, good; Tom Mack, monolog., good; Joe Smith, ill. songs, good.

### SCHEMENETADY, N. Y.

MOHAWK (Ira A. Miller, mgr.; agents, U. B. O.).—Longacre Quartet, big hit; "Birthday Party," clever sketch; Young Bros., novelty acrobats; Gillihan and Murray, Wroe Trio, "The Star Boat." S. J. KING.

### SEATTLE, WASH.

THE ORPHEUM (Carl Reiter, mgr.; agent, W. B. V. A.).—Week 8: Bowers, Walker, and Orker, closed with very clever and original number; Agnes Mahr, very clever toe dancer; Edwin Holt and Co., "The Mayor and the Manicure," headliner and a great favorite; Louise Schmidt, operatic trio, immense; Foy and Clark, "The Spring of Youth," great; Connelly and Webb, very good; Mr. and Mrs. Franklin Cobb, mytifying and clever.—PANTAGES' (Alex. Pantages, mgr. Agent, Louis Pincus, N. Y.).—The Hanlon, headliner and hit; Master Gabriel & Co., clever and picturesque; Ladell and Brown, s. & d., very clever; Summers and Storke, "Jackson's Honeymoon," excellent; the Two Blossoms, singers, very good; Arthur Etwel, ill. song, good.—THE STAR (Frank H. Donnellan, mgr. Agent, direct).—The Australian Fellers, a clever exhibition; Adolph Zink, very clever; Ellsworth and



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Linton, "His Day Off," clever sketch; Fougere and Emerson, s. & d.; John Le Claire, juggler, novel; Edward Roesch, ill. song, very good.

### SHAMOKIN, PA.

FAMILY (W. D. Nields, mgr.; agent, I. B. O.).—Musical Reeves, fair; Two Cleveland, good; Chicago Newsboys' Quartet, excellent; The Martells, clever; Matthews and Harris, pleased. W. F. K.

### SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; David Reicher, mgr.; agent, direct).—A popular bill with George Primrose and his dancing boys as the headliners; Bertie Fowler, one of the cleverest monologists ever heard here; Porter J. White, s. and Co., dramatic sketch, good; Sandwinas, strong woman, remarkable; Chinko, juggler, entertaining; Minnie Kauffman, bicyclist, graceful and daring. O. B. C.

### SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, W. V. Assn.).—Week Feb. 8: Emma Rainey and Co., "A Modern Pocahontas," a novelty; Six Little Girls and a Teddy Bear, pleasing; Kittabanal Troupe, gymnasts, the best act of the kind ever

seen here; Billy Gaston and Ethel Green, pleased mightily; Nonette, musician and soloist, much applause; Laura Hudson and Co., in "The Feud," ordinary; G. Herbert Mitchell, soloist and monolog, fair.—PANTAGES' (E. Clarke Walker, mgr. agent, Pantages' Western States).—John L. Sullivan and Jake Kilrain have crowded the house at every performance this week; The Stoddards, musical, fair; Stanley Johns and Co., "According to the Code," pleased; Fortune Bros., comedians, good; Gilbert and Katen, Hebrew comedians, fair; Wm. D. Gilson, songs, pleasing.—WASHINGTON (Geo. Blackley, mgr.; agent, Sullivan & Considine).—Flora, Browning and Keller, a very good opener; Lightning Hopper, cartoonist, won merited applause; Don Leon's Happy Youngsters, ordinary; Joseph K. Watson, monolog and dialect stories, good; Mareena, Navarro and Mareena, equilibrista, a finished act. E. E. M.

### SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.; agent, U. B. O.).—Great Richards, very good; John J. McClosky, fair; Gordon Eldrid and Co., "Won by a Leg," pleased; Evans and Lee, novel s. and d. team; The Musical Cutlys, better than ever; McIntyre, fared excellently; Melrose and Kennedy closed. G. A. F.

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K-P's 125th St. Theatre, this week (Feb. 15)

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Friend Joe: Your communication from Seattle received, and in reply will say that I received a letter from our Mr. Lincoln, general manager at Seattle, who informed me that YOUR ACT was the BEST MONOLOGUE act that had been IN THE WEST. If I can do anything for you, you will hear from me. Very truly yours,

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### ST. LOUIS.

By FRANK E. ANFENGER.

GARRICK (Dan S. Fishell, res. mgr.).—"The Gay Musician," Julian Edwards' latest composition at the Garrick, was received enthusiastically. Amelia Stone is the star and was in splendid voice and spirits. She is ably supported by Francis Robles, Harry Short, George Shields, Martha George, Lottie Kendall, Carroll McComas, Marie Baxter and others. The score is brilliant, the book sparkling, with the interest well sustained throughout and the production colorful but clean. The keynote of the opera is its cleanliness in conception and exploitation. There are no tights and no short skirts, but these facts evidently will not lessen the prosperity of the engagement.

AMERICAN (A. N. Oppenheimer, mgr. Agent, W. V. A., New York).—Anniversary week, the house having been open just a year, and Alice Lloyd, England's daintiest and most winsome singing comedienne is the headliner engaged by Jacob Oppenheimer before he sailed for Europe, as were all the other acts on the bill. It includes The McNaughtons, English comedians, neat; Hall McAllister and Co. in "The Girl of the Times," with Catherine Camreon in the title role, interesting; Silvers and Nelson, the former Barum clown, still funny; Leon and Adeline, jugglers, passable; George Fred, German monologist; Chester and Grace and Emilia Rose, all fair.

COLUMBIA (Frank Tate, mgr. Agent, W. V. A., New York).—Minnie Seligman, stock and touring star, headliner, assisted by Francis Justice and George Roberts, present "Public Opinion," an interesting sketch by Gerald Vielliers-Stuart. The "Six American Dancers," nimble footed; Eugene and Willie Howard, well liked; Redford and Winchester, juggle entertainingly, and "Uncle Phineas" is offered by Alfred Kelcy, assisted by Mathilde Bothe. The balance of the bill includes Spessard's Bears, comedy gymnast, and Harry Van Fossen, blackface comedian.

STANDARD (Leo Reichenbach, mgr.).—By all odds the best show of the season is at the

Standard, where "The Avenue Girls" opened Sunday. In "The Maid of the Alps" and "It Happened in Spain," Leo Stevens, Julia Natus, Writer Pearson and several others find splendid opportunity, but the olio is even better. It includes Chapman Sisters and Raymond Thomas, pianolany, melodious; Allen, Wightman, clay modeler and artist, clever; Billy Arlington and Grace Deimore in "A Detective Detective," new; May and Bert Mack in an original singing and dancing act, during which their delineation of a song and dance artist's interpretation of "The Merry Widow" waltz, scored heavily; Zallah, an Oriental dancer, is the windup.

GAYETY (C. T. Crawford, mgr.).—"The Behman Show" and Frank D. Bryan's "Congress of American Girls" at the Gayety this week are featuring James C. Morton and his impersonation of the drunken man in a box. There are two busy burlesques, including imitations of famous theatrical folk. The olio is a real star affair with the "Eight Dixie Dancers," who work with abandon and delectably; Seven Beliforts, crack European acrobats, and The Merriman Sisters, pretty and pleasing. Besides Morton, Margaret King, Frank Moore, Marion Moore and Mollie Williams please in the pieces.

NOTES.—The motion picture exhibitors are standing "pat" with those using independent films looking for an early invasion of the Murdoch company of Chicago.—"The Newlyweds and Their Baby" did a total of over \$10,000 last week at the Garrick theatre, turning many away the last three performances. Alice Lloyd held a reception at the American Wednesday afternoon, the anniversary of the opening of the house, and in the evening several prominent St. Louisians who assisted at the dedication were again present and spoke.

### ST. PAUL, MINN.

ORPHEUM (Marlin Beck, gen. mgr.; agent direct).—Week 14: Flo Adler, fair; Sisters Amatis, very good; Fred Ray's Players, good; Linton and Lawrence, good; De Haven Serlet, good;

Rogers and Deely, conversation, good; Castellano and Bro., bicycle act, all novelties and fine.—MAJESTIC (D. J. Bondy, mgr.; agent, S. O.).—Emeralds, excellent; Wyatt Sisters, good; De Camo and Dog, good; King and Walton, sketch, ordinary; Leo White, songs, good; Four Zenas, serial, good.—STAR (Thos. B. McCowdy, mgr.).—"Americana," best show of season. BEN.

### SYRACUSE, N. Y.

GRAND OPERA HOUSE (Joe Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Selinda and Grovini, good; Carson and Willard, pleased; Edward Davis and Co., good; Big City Quartet, well received; La Vise-Chimarron Trio, good; Walter O. Kelly, good; "In the Sunny South," fair. SAM FREEMAN.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Charles Mayne, scored strongly; Holden's Mankins, novel; Mr. and Mrs. Perkins Elsher, old but welcome sketch; Bonatti Troupe, sensational; Anna and Edie Conley, good; George Armstrong, funny; Wynne and Lewis, good.—GAYETY (Thos. B. Henry, mgr.).—"Bowery Burlesquers" were seen to advantage; STAR (Harry H. Hedges, mgr.).—Shad Link, the wrestler, was a special feature of the "Bohemian Burlesquers."—HIPPODROME (J. Griffin, mgr.).—Vanderville and m. p. HARTLEY.

### TROY, N. Y.

PROCTOR'S (Guy H. Graves, mgr.; agent, W. B. C. Moody rehearsal 10).—Continuous performances are in progress from 11 a. m. to 11 p. m. daily. One of the headliners is Wm. Sullivan, Wife and Co. (The Troy Boy) "A O. O. D. Package," won rounds of applause; Bert Levy, artist, won applause; Rose Naynon's Troupe of Trained Birds, pleasing; others on the bill are Al Leach and Co.; Brown and Navarre, colored; Hy Greenway, juggler; Brook, Temple and Co.,

comedy.—LYCEUM (B. H. Keller, mgr.).—"The Strolling Players," The Torsadors, Tip-Top Girls are the attraction for the last half of the week. J. J. M.

### UTICA, N. Y.

SAM S. SHUBERT (Fred Berger, Jr., mgr.; agent, U. B. O.).—Chas. M. McDonald and The Reading Sisters, s. and d., excellent; Bae and Brocche, very good; Adams and Guhle, German comedians, good; The Three Leightons, very good; Fred Bond and Co., "Hapdkerchief No. 15," excellent; The Five Avolos, xylophonists, big hit; Four Prevosts, "Fun in a Turkish Bath," very good. D. J. OOUGHLIN.

### WASHINGTON, D. C.

CHASE'S (H. W. Dawitt, mgr.; agent, U. B. O.).—"The Patriot," first grand opera in vanderbilt, big hit, story strong, well conceived and music tuneful; Bonning Gordons, acrobatics, very good; Doherty Sisters, well liked; Alf. Grant, Arthur Huttons ("Stanley in Africa") and Morrissey and Ayer, all well received.—LYCEUM (Eugene Kernan, mgr.).—"Morning, Noon and Night," drawing large.—GAYETY (Wm. S. Clark, mgr.).—"Bent-Santley" playing to big crowds; Mme. Ayesha-Hara, "Salome" dancer, of excellent ability, talk of the town. H. S.

### WHEELING, W. VA.

GRAND (Chas. Feinler, mgr.).—Rafayette's dogs, among the best seen here; Harry Lester, made a hit; McConnell and Simpson, the comedy hit of the bill; Tanna, Jap-American juggler, very pleasing; Harry Leeds and Trizle Le Mar, funny burlesque boxing act; The Rosales, good wire act; Du Hall Bros., good dancing act.—VICTORIA (Geo. Shaffer, mgr.).—Pauline Fielding and Co., very good; Three Sister Kelceys, assisted by Billy Cummins, s. and d., very entertaining; Harry Mack, character comedian handles his work very nicely. O. M. H.

# GILBERT THE MUSICAL CRAIGS EMMA

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NEXT WEEK (Feb. 22), COLONIAL, New York

and then we are going away from here to play INTERSTATE CIRCUIT—BUT WE WILL RETURN.

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Week Feb. 15, Lyric, Newark.**CASAD and DeVERNE**Comedy Musical Entertainers.  
Home Address—512 Valley St., Dayton, O.**DAVID WALTERS**

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"The Devil" in "The Devil  
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Care VARIETY. Doing Well.**JOE LA FLEUR**

And his prize Mexican Chihuahuas.

**MORRIS MANLEY AND  
DOLLY STERLING**Wanted, a boy to play colored man in our piece.  
We pay good wages.  
Dir. HARRY F. WEBER.**HICKMAN BROS AND CO.**Presenting a New Comedy Sketch,  
"A DETECTIVE DETECTED."  
With special scenery and effects.  
Week Feb. 22, Poli's, New Haven.  
WM. S. HENNESSEY, Agent.

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**Schrode and Mulvey**Personal direction  
PAT CASEY and JENIE JACOBS.**MABEL CAREW**CHARACTER COMEDIENNE  
IN VAUDEVILLE**GREAT AERIAL SMITHS**

WORLD'S GREATEST TRAPPEE ARTISTS.

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**CLAIRE ROMAINE** **LONDON'S  
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WEEK FEB. 22, BENNETT'S, MONTREAL.

THE NOVELTY OF THE SEASON

**JOHN B. HYMER**Assisted by  
ELSIE KENT

and Company of 10 in

Written by and produced under the personal direction of John B. Hymer.

BIG HIT AT ORPHEUM, BROOKLYN, THIS WEEK.

**"THE DEVIL AND TOM WALKER" A SATIRE ON  
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A complete production—Massive scenic equipment—Startling electrical effects.

Sole Direction JACK LEVY.

Week Feb. 22, Grand, Syracuse.

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STARK.

### WORCESTER, MASS.

POLI'S (J. S. Griddle, mgr.; agent, U. B. O.).—Mills and Morris, "Minstrel Maids," good; Edgar Allen and Co., "A Fortune Hunter's Miss Fortune," several encores; Ed. Morton, singing comedian, took well; Mr. Hymack, chameleon comedian, went well; Pakas' Hawaiian Trio, native singing and instrumental and the "Hula Hula" dance, went big; Ellmore Sisters, in "It Was a Good Show—But," good; Mangan Troupe, acrobats extraordinary, took well.

W. M. SHERMAN.

### YONKERS, N. Y.

ORPHEUM—Doland and Lenbarr, well applauded; Neilson's Flying Ballet, surprises; Foster and Foster, comedy took well; Spissel, Meyers and Adolph, fine acrobatic comedy; Ringling, novelty in gymnastics; Carney and Wagner, dancing;

Gilday and Fox, fair Hebrew team.—NOTES.—Seven acts now instead of six.—One thousand turned away from Lincoln night.—Manager Harry Leonhardt big man at local Elks' ball, first since he came to town.—Fred Niblo was at Blaney's Tuesday night, lecturing on Italy to 200 in miserable weather, and renewed vaudeville acquaintance here.—Blaney has been released from his contract with the owners of the theatre he has leased the past two years, and the owners, local men, say they will run the place as the Warburton for high-class plays.—The Berger Amusement Co. had the house for Feb. 18th, 19th and 20th, putting on vaudeville for the benefit of the Firemen's Monument.

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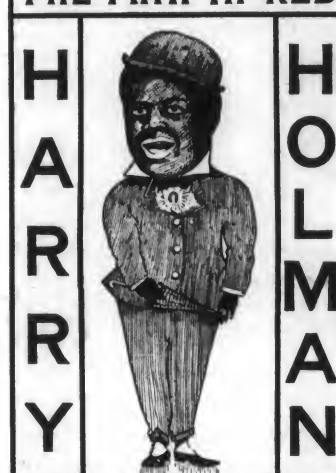
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Where did a copy act get their idea?



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In "A SESSION AT SCHOOL."  
By GEO. W. DAY.Week Feb. 22, Poli's, Wilkes-Barre.  
Booked solid for season.

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Booked Solid until July 1, 1909.  
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ROSA"THE COWBOY AND THE GIRL."  
Western Whirlwinds.  
Originators of the double bow-knot.  
Week Feb. 22, Bennett's, Montreal.  
Wm. B. Hennessy, Agt.THE  
FAMOUS  
HEIM  
CHILDREN  
Touring KEITH  
CircuitBooked Solid for the Season.  
NORMAN JEFFRIES,  
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The Imminent American Clog Walloper.

## MILT WOOD

Greenpoint This Week.  
Newark Next Week (Feb. 22).

CAST.

Steve Sterling	.....	Wm. J. Wilson
Ben Jackson, the Sheriff	.....	James A. Henan
Tommy Traddles, the Village Cutup	.....	
Parson	.....	Norman B. Fields
Belle Jackson, the Sheriff's Sister	.....	Harry B. Chambers
Queen, Miss Mortimer's Thoroughbred	.....	Margaret Neville
And	.....	Lady Bird
Miss Lillian Mortimer as	.....	And
Place—A Small Village in Virginia.	.....	
Time—Morning.	.....	

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COLUMBIA, ST. LOUIS, WEEK FEB. 7. MAJESTIC, MILWAUKEE, WEEK FEB. 15. HAYMARKET, CHICAGO, WEEK MARCH 1.

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# NO 2401 NOTICE WED A

I wish to state that at the closing of the present season I will retire from Burlesque.  
I wish to thank the Managers and Performers, who have appeared with me, for their many kindnesses.

My future plans will be announced later.

# DAVE MARION



Trade Mark

## BIOGRAPH FILMS



Trade Mark

Released February 22d, 1909

### "THE POLITICIAN'S LOVE STORY"

A comedy subject with a moral, "Don't anticipate." A political "boss" has been vilely caricatured by a newspaper cartoonist, and goes to annihilate the author of them, but finding the artist a pretty girl, falls deeply in love with her.

LENGTH, 526 FEET

### "THE GOLDEN LOUIS"

A pathetic episode of the day of "Old Paris" when knights and gallant blades held forth. Contrasting the scene of gayety there is seen a small child begging in the snow. She falls exhausted and sleeps. Some one drops a golden Louis into her little wooden shoe at her side, which coin is taken by a desperate gambler, who feels there is a chance of winning for her a fortune. He does, but upon his return he finds her dead.

LENGTH, 474 FEET



POLITICIAN'S LOVE STORY.

Released February 25th, 1909

### "AT THE ALTAR"

#### The Interception of a Rejected Sultor's Vengeance

The story is that of a Sicilian, who, rejected by the girl he loves, tries to wreak vengeance by placing an infernal machine under the altar step on the day of her marriage to an Italian musician. It is placed in such a manner that the stepping forward of the officiating priest will spring the trap, killing the girl and her groom-elect. The plan, however, is intercepted in the nick of time.

LENGTH, 972 FEET



AT THE ALTAR.

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A FEW LONDON PRESS OPINIONS ON

TIM



# McMAHON AND EDYTHE CHAPPELLE

When opening at the **PALACE, LONDON**

**"THE REFEREE."**

One of the latest additions to the Palace program is a sort of conversational turn presented by McMahon and Chappelle, who hail from America. They impersonate an actor and actress who have just missed the train to take them to their next engagement, and the happy pair proceed to a series of epigrammatic recriminations that sets the audience laughing heartily and continuously. The show is well presented, and is sure to become very popular on this side.

**"THEATRE REVIEW."**

McMahon and Chappelle opened at the Palace Theatre on Monday, and instantly made a hit. They exploit an "illustrated duologue," employing some ingenious scenic effects.

**"DAILY TELEGRAPH."**

Two American humorists, McMahon and Chappelle, typical products of the United States, by their dry wit and pointed allusions, kept the house in a roar. The couple can dance, also, both nimbly and divert-

ingly, a fact of which the spectators were to have ample proof before the sprightly pair finally disappeared from view.

**"LONDON OPINION."**

Hearing good accounts of the new American act—McMahon and Chappelle—at the Palace, I went the other night to make sure and had a quiet and really humorous ten minutes. The pair, he and she, just talk in a subdued way, but the talk is rich in fun. In a bill already well-stocked with comedy, McMahon and Chappelle are heartily welcome.

**Engaged for One Week**

**ENGAGEMENT EXTENDED to SIX WEEKS**

Address communications, **TIM McMAHON**, care VARIETY, 418 Strand, W. C., London

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**"WATERMELON GIRLS"**

Booked for **LONDON (Palace)** in August

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# VARIETY

VOL. XIII, NO. 12.

FEBRUARY 27, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1906, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.



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THE ORIGINAL MARATHON COMEDIAN

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THE YANKEE FAKIR

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## HAMMERSTEIN'S TO HUBER'S

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Endurance: 15. shows on Washington's Birthday.

Largest business in the history of Huber's Museum. The elite of Broadway in attendance. Fire Department called to prevent further sale of admissions. Taxicabs after evening performance block street car traffic. Police reserves called to suppress ticket speculators.

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"THE YANKEE FAKIR"

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# VARIETY

VOL. XIII., NO. 12.

FEBRUARY 27, 1909.

PRICE TEN CENTS.

## COMBINATION ANNOUNCEMENT EXPECTED TO MEAN OPPOSITION

**Barassford and Gibbons' English Circuits Officially  
Declared Joined, Opposing Stoll, Defrece and Payne.**

(Special Cable to VARIETY.)

London, Feb. 25.

The combination effected between the Barassford and Gibbons Tours, previously reported, has been confirmed by an official announcement to that effect.

It is thought very probable that there will be opposition here with Stoll-Payne-Defrece on one side, and the Barassford-Gibbons combination on the other.

If opposition is declared between the English circuits mentioned in the cable, "barring" will follow. The opposition will have its strongest battle in the provinces where the Barassford and Gibbons houses are in greater numbers than in London, and in many towns opposing either Stoll or Defrece houses.

In London Stoll has the Coliseum, Hippodrome and Shoreditch Empire, besides six suburban halls. The Payne Syndicate operates the Oxford, Tivoli, Chelsea, Paragon, Canterbury and Easton. The Pavilion would also likely follow Payne.

The Palace, Empire and Alhambra will remain independent of either faction, although their sympathies are apt to be with the Gibbons-Barassford side. Each has an individual management, not associated with any circuit.

The Gibbons Circuit's London halls are the Willesden, Walthamstow, Eastham, Shoreditch Palace, Holborn Empire and Islington Empire.

Barassford has no houses in London. His strength is in the provinces. Two large Barassford halls are at Paris and Brussels.

While nothing definite has been received that the Payne Syndicate had joined the Stoll-Defrece combination, Payne has been considered on the fence, and doubtless upon the joining of Messrs. Stoll and Defrece, fell into line with them.

### OPERA AT ACADEMY.

There will be another year of life for the Academy of Music on E. 14th Street before the building wreckers commence work under the direction of the Consolidated Gas Co. The demolition of the Academy will not start until May 1, 1910.

The Abrahamson Royal Italian Opera Company is said to have already contracted for twenty-five weeks in the Academy next season.

The Sullivan & Kraus theatre building on the street will take care of the legitimate popular priced shows for the downtown section.

### "NEW ACTS" INDEXED ABROAD.

London, Feb. 15.

The main offices in London of the Moss-Stoll Circuit indexes each week the "New Acts" criticised in VARIETY.

All the foreign managers and agents carefully peruse VARIETY's "notices" or reviews, but the Moss-Stoll office preserves the notices for reference as they do in America.

### JOE ADAMS IN "RAZOR JIM."

Joe Adams and "Razor Jim," the old afterpiece Mr. Adams knows so well, may be seen at Hammerstein's soon. Mr. Adams has instructed Jack Levy to arrange with William Hammerstein for a week's visit there. If the vaudeville act comes out, it will be billed as "Joe Adams and Co." The "Co." will be Clayton Frye, the former "straight" man of the Williams Western Wheel shows, and the "Pete Dailey" of burlesque.

The salary for one week reported as set by Mr. Adams for the act is \$1,500.

Some time ago Mr. Hammerstein suggested to Mr. Adams that his appearance at Hammerstein's might be of mutual benefit, Adams having become one of New York's celebrities through the ownership of his cafe, called "Joe Adams," on West Forty-fourth Street.

### KELLERMAN'S GREATEST DIVE.

Another of the United's star acts picked up by the Morris Circuit this week is Annette Kellerman, the diver, who will commence over the Morris time April 5 or before, having been signed by Morris for fifty-one consecutive weeks at a salary said to be \$1,500 weekly.

Present contracts for Miss Kellerman's services are held by Percy G. Williams. The young woman has yet to appear in Williams' Alhambra and Greenpoint theatres.

She is prohibited from appearing outside the Williams' houses before the Morris time. Her consecutive engagement will probably mean the Morris Circuit will place the young woman in the American Roof Garden show this summer, or "farm" her out to parks and fairs.

Miss Kellerman was reported to have been under some sort of a blanket contract for three years to B. F. Keith under the terms of which she received \$300 weekly, the managements providing her with the necessities for the act, including a tank. Mr. Williams is reported to be paying \$1,200 weekly to Mr. Keith for the act.

The Keith office has routed Miss Kellerman to appear at the Cleveland Hippodrome April 5 or 12, and to remain there until the Hippodrome closes for the season, in June.

### NEW ONE FOR FARGO.

Chicago, Feb. 25.

Jack and C. E. Kohl, Jr., sons of "the" Kohl (Kohl & Castle), have ordered plans drawn for a modern vaudeville theatre in Fargo, N. D., which will book in conjunction with the Orpheum Circuit. The "jump" to Fargo will be either from or to Des Moines.

The house is to open by next season.

### ANOTHER K.-P. IN PICTURES.

According to the understanding the Keith-Proctor 125th Street Theatre will be a picture house commencing March 29. It is now playing vaudeville.

This leaves one Keith-Proctor vaudeville theatre in Greater New York. At one time not so long ago the firm operated six metropolitan theatres, each having a vaudeville program for its amusement feature. The other four have already adopted the picture film.

### APPEARS BEFORE ROYALTY.

(Special Cable to VARIETY.)

London, Feb. 24.

Tim McMahon and Edythe Chappelle appeared before the royal family last night by special request.

It is some time since an American act has been distinguished by that honor.

### SHUBERTS HAVE FOY UNTIL JUNE.

The Shuberts have been notifying the vaudeville offices this week they hold a contract with Eddie Foy running until June next, and that any attempt of Mr. Foy to play in vaudeville before then would be resisted by them.

Mr. Foy is in Brooklyn this week with "Mr. Hamlet of Broadway," the Shubert show. The comedian did not play last Monday. Maude Raymond was also out of the cast through illness. Mabel Clark, a chorister, and Miss Raymond's understudy, is said to have made a terrific hit in her role. Laura Guerite has left the production.

### SHUBERT DENIES REPORT.

Chicago, Feb. 25.

A report, circulated in Chicago as "authentic" this week, said the Shuberts were forming an independent movement with the intention of breaking away from "The Syndicate."

The report gave as a connection to the new movement beside the Fiske and Belasco end (which was associated with the Shuberts before) a portion of the houses operated by the Chamberlain and Harrington Circuit in the middle west. Mrs. Frank Chamberlain is reported to own 50 per cent. of the stock of all the houses which would be turned over to the Shuberts and their allies according to the story. There were many other details, giving the report a semblance of having been based either upon a foundation or after a careful study of the situation.

Lee Shubert, of the Shubert firm, denied on Thursday that there was any truth in the above story when the import of it was conveyed to him.

### SHEEHAN AMERICAN'S HEADLINE.

Chicago, Feb. 25.

Joseph Sheehan, the operatic tenor, and a company of 25, will appear at the American, as the headline, week March 8.

**KENNA CHEATED.**

"Direct from Hammerstein's" Charles Kenna held bravely to the six-a-day grind at Huber's this week until Wednesday night. Then, when nobody was looking, even the ticket takers dosed, and the professional strong lady was absorbed in manicuring her finger nails, he skipped the first evening show and took a regular meal for the first time this week.

The first part of the week the shows followed each other so swiftly in the 14th Street Theatrical Marathon that he had to eat as he ran, cutting out the soup and dessert numbers. Washington's Birthday, when he rolled up a score of sixteen performances, he didn't eat at all. By Thursday night "The Fakir's" voice was beginning to grow husky, and Billie Burke, his trainer and ring adviser, went on as the policeman in the act, to encourage him. Last night he was still going, and declared he would make the distance.

Fourteenth Street greeted Kenna generously. His medicine man patter, with an occasional dash of spice, was very much to their taste.

He followed a "coochie" dancer, one Princess Something-or-other who did a Cleopatra dance and reached heights of screaming comedy that ashamed travesty itself. Kenna, and his freak exploit which has been lavishly advertised on the lower East Side, is good for the Huber box office. Wednesday evening the theatre was crowded to its limit.

When Burke was not present on the stage to cheer his principal on he stood at the door, resplendent in the first dress suit that ever graced the establishment. The patrons of the place were much interested and regarded him as a museum exhibit.

Huber's Museum has an option upon three weeks more of Kenna's services. If the manager exercises it and Kenna survives, he will play the Percy G. Williams houses afterward.

**WANT "BRINKLEY GIRL" ABROAD.**

London wants to see Annabelle Whitford, the stunning "Gibson" and "Nell Brinkley Girl," who has been one of the features of "The Follies of 1908" this season.

That show is at the Auditorium, Chicago, playing a return engagement, and nothing is known positively whether Miss Whitford will listen to the call from abroad.

If "The Brinkley Girl" plays the foreign halls, she will be under the management of Harry Bissing, who produced "The Gibson Girl Revue." Mr. Bissing will surround his star with many strikingly handsome girls, noted for their faces and figures, shipping the aggregation to the other side as a sample of American beauty, form and style. But if Miss Whitford files a veto, the scheme is all off.

**MR. QUILL AN AUTHOR.**

Chicago, Feb. 25.

Tom Quill, publicity promoter of the Selig Polyscope Co.'s film output, has turned playwright and has written a dramatic sketch for two people, entitled "The Bachelor and the Locket."

Mr. Quill wrote it during his idle moments and says it looks so good that he will have it produced soon by capable players.

**NO "SMALL HOUSE" ACT ALLOWED.**

The Orpheum Circuit issued the following statement this week, bearing upon acts which may be routed over the Orpheum Circuit without knowledge that they have previously played in the smaller vaudeville theatres in the Orpheum cities:

By a general announcement sent to all vaudeville artists and agents this week and by a clause added to the Orpheum Circuit contracts, Martin Beck hopes to guard against the appearance in Orpheum Theatres of acts previously appearing in the "ten-cent theatre" or "three-show houses" in the same cities. This action, it is stated, has been made necessary by the deception practiced recently by acts booked over the big Western Circuit. When the tours were arranged it was understood that the offerings were new and novel in that territory and with that information and belief they were routed. Last week a dramatic sketch playing a house in the middle west, had, according to the local Orpheum manager's report, played the city earlier this season, in a theatre giving three shows daily. Its value, as an Orpheum attraction, was accordingly lessened. Another reported a similar occurrence, saying: "This act is not considered up to Orpheum standard, simply because it appeared here previously in a cheap theatre."

The new clause will permit Mr. Beck to interrupt the tour of any act in any town in which an earlier appearance—under what is considered inauspicious conditions—has been made.

This is how Mr. Beck sums the matter up: "This, I hope, will not be misconstrued to mean a 'barring' threat, as I realize that vaudeville needs, and must have, a 'try-out' or 'primary' field in order to develop and, furthermore, I appreciate that at present many of these houses giving vaudeville at a very low scale of prices are offering a line of good acts, so it is not a selfish insinuation of mediocrity. The decision is prompted entirely by an ambition to maintain for the Orpheum programs that distinct individuality and exclusiveness which has always prevailed."

Lillian Wright and her "Dancing Boys" are on their way east.



FOUR STAGPOOLES.

The FOUR STAGPOOLES, Australia's greatest comedy knock-a-bout act, are playing a return engagement at the AMERICAN MUSIC HALL this week, and are repeating the enormous success scored at the time of their first visit. THE STAGPOOLES are playing on the MORRIS CIRCUIT, having been a big hit upon their first appearance in NEW YORK at the LINCOLN SQUARE.

**LADY CONSTANCE IN VAUDEVILLE.**

Negotiations are under way for the appearance of Lady Constance McKenzie, the titled English woman who has had the New York papers doing neck falls for the last two weeks in their rivalry to describe her bare-foot classic dances in society.

Alf T. Wilton, the vaudeville agent, has had conferences with both her ladyship and her husband, Sir Stuart Richardson, and they have assured him that they would make no arrangements for the public exhibition of the peeress' feet except through his mediation. Up to this time, however, no decision has been arrived at as to accepting any engagements in the vaudeville houses. The salary question likewise remains undiscussed, although prospective buyers of Lady Constance's services are taking long breaths and bracing themselves for a shock when the amount is named.

P. G. Williams has signified his willingness to play the dancer if she makes a favorable decision.

**EVANS' SKETCH A PLAY.**

Chicago, Feb. 25.

"It's Up to You, William," the sketch played by Charles E. Evans in vaudeville, will be enlarged into a play by Geo. Arliss, and probably appear here late this spring, possibly under Mort Singer's management. Chas. Hopper will also support Mr. Evans in the production.

**PLEADS GUILTY OF ABDUCTION.**

Baltimore, Feb. 25.

A despatch from Charleston, W. Va., to the Baltimore Sun says that William De Sagen, a vaudeville actor, was arrested at Newport News, Va., and brought to Salisbury, W. Va., where he pleaded guilty to the charge of having abducted Sarah Golden, 14 years old, of Philadelphia. Her mother was the complainant.

De Sagen was remanded for sentence. He has a wife and six-year-old daughter in Philadelphia.

**8,200 HOLIDAY ATTENDANCE.**

Jule Delmar declares that the Columbia Theatre in Brooklyn, playing popular priced vaudeville, had the largest attendance of any vaudeville house in America on Washington's Birthday. In three shows 8,200 people paid admission at the box office and hundreds of others were turned away. The bills at the Columbia cost usually from \$600 to \$750 a week.

**MORRIS GETS IRENE FRANKLIN.**

For the remainder of this season, commencing March 29, Irene Franklin, assisted by Burt Green, will play for William Morris. The contracts were signed this week, and there is another agreement in force calling upon Miss Franklin to place her services with the Morris Circuit for thirty weeks next season.

The salary of the act on the Morris time is said to be \$1,000 weekly. Wesley & Pincus were the agents.

The act is at Hammerstein's this week, and holds contracts on the United time until the first Morris date.

Miss Franklin and Mr. Green leave for Europe June 19 to remain on the other side ten weeks. They have turned a cold ear to the many offers to play while over there, deferring all foreign engagements until the following season.

**GEORGE LAURI KILLS HIMSELF.**

Sydney, Australia, Jan. 3.

George Lauri, at one time the most popular comedian in Australia, committed suicide at Manly. Of late years the deceased had suffered from a serious form of melancholia.

**JEFFRIES' ACT.**

On March 8, at the Lincoln Square, when James J. Jeffries appears as a vaudeville act, he will be in the midst of setting allowing him to pose, giving a short routine of training, concluding with a brief sparring exhibition.

**NIBLO RECOVERS JUDGMENT.**

Judgment for \$803 was given in favor of Fred Niblo at the trial on Wednesday of the action brought by Mr. Niblo against Klaw & Erlanger under an "Advanced Vaudeville" contract. The United Booking Offices had assumed the liability under the agreement.

Mr. Niblo asked damages to the amount of \$750 for breach of the contract. Denis F. O'Brien, attorney for the White Rats, appeared for Mr. Niblo. Maurice Goodman represented the defendants.

**FRANK MORRILL ALONE.**

With the closing of Cohan & Harris' Minstrels, expected to occur April 24, Frank Morrill and Eddie Leonard will move straightway into vaudeville.

Jack Levy, the agent, has been commissioned by Mr. Morrill, formerly the tenor of "That" Quartet, to secure engagements for him as a single singing act commencing April 26.

Mr. Leonard, with the Gordon Brothers, will present a singing and dancing act at Hammerstein's on that date.

**FULL WEEK AT SAVOY.**

Atlantic City, Feb. 25.

The Savoy will no longer "split the week" with the Family at Chester. Commencing March 1, a full week will be played here by the acts booked through Wesley & Pincus. The Chester house will turn into a "three-daily" house, playing a full week also. Both houses will continue to be booked by the New York firm of agents.

Seven acts go on at the Savoy Monday under the new order. They are Kelly and Catlin, Maude Morris, Faust Bros., Girard and Gardner, Clarence Sisters, Lew Anger and the Three Deltons.





#### ACTOR'S NARROW ESCAPE.

Cincinnati, Feb. 25.

Just as an express on the Chesapeake & Ohio Railroad drew into the Cincinnati depot Monday, an old Indian, who was a passenger, discovered his overcoat was missing. In his fury he accused several fellow passengers and receiving no satisfaction drew a knife and ran amuck. Before he was overpowered he had stabbed three persons, injuring them seriously, although not fatally.

One of his intended victims was Ernest Dupille, an English comedian, playing vaudeville. He attacked the latter, but the Englishman escaped.

#### SINGER BUYS RANCH.

Chicago, Feb. 27.

A 500-acre ranch, with 1,500 head of cattle, and homestead, at Rushville, Neb., has been purchased by Alice Lloyd. The negotiations were closed while Miss Lloyd was at the Majestic two weeks ago. She is the feature this week at the Olympic.

The ranch will be named "Lovelight." Miss Lloyd has instructed the manager of it, Alec Cameron, to visit Europe for the importation of Scotch cattle for breeding purposes.

Miss Lloyd will make the Nebraska property her summer home.

#### BLONDELL WILL REPORT.

There will be a bunch of actors around the stage door of Poli's, Hartford, Monday morning. They and their baggage, if recognized by the attaches of the house, will turn out to be Ed. Blondell and Co., with the sketch, "The Lost Boy."

Blondell is going to find out if Mr. Poli wants him to play in the Hartford house according to contract. If not, "The Lost Boy" will probably get his bearings at the Orpheum, Boston, for the week. The Orpheum is a Morris house. Mr. Blondell having played for Mr. Morris before commencing to work for Poli, may be the reason he doesn't appear in Hartford. A law suit will probably be the sequel.

#### FALL RIVER'S MORAL WAVE.

Fall River, Mass., was in the throes of a moral wave that threatened Monday to close up all the local theatres. It appears that local clergymen, after being instrumental in bringing about a regime of prohibition made accusations against the city administration that they were winking at violations of the law in regard to the admission of children into the theatres.

The crusading clergymen were challenged to a debate with the mayor. Late last week the contest came off. The honors seemed to be with the clergymen. They demonstrated, through the Rev. Father Cassidy, that minor violations were being committed. Probably in the hope that drastic action of some sort might create a revulsion of public feeling against the clergymen, the mayor issued late last week an omnibus order directing that all of the seven local theatres be closed. This was to go into effect Monday.

With the prospect of being cut off from the Washington's Birthday business the showmen became suddenly active. They collected lawyers on their side and went into the State Courts in Boston on Saturday. There they secured an injunction, restraining the local authorities of Fall River from in any way interfering with their business.

On Wednesday a decision against the theatres was handed down, and the revocation of the licenses was again in effect, causing the houses to close on Thursday.

#### SINGER A SUICIDE.

George Johnson, the tenor of the Clipper Trio, a feature with the Harry Bryant burlesque show, committed suicide Feb. 13, by jumping overboard from the deck of a Southern Pacific steamship en route from New Orleans to New York. The body was not recovered. Johnson's home was in Roslindale, Mass. He was twenty-eight years old. Johnson was prompted to his act of self-destruction by a fit of despondence. He left the trio Feb. 6 at New Orleans.

The Martin Brothers, xylophonists, are together again. Jack Levy has the act.

#### OWN TERMS AND TIME.

An offer made Eva Tanguay to play upon the William Morris Circuit for this season and next is said to have left it at Miss Tanguay's discretion to name her own terms and time. The latter item, according to rumor, would be agreeable to the Morris side were it to extend beyond next season.

Next week Eva holds over at the 125th Street house, unless she concludes to rest, when Jefferson De Angelis may be placed as the feature. Mr. De Angelis was removed from the bill uptown to top the Keith, Boston, show next week.

It was reported late in the week that the United Booking Offices had placed \$2,500 weekly as Miss Tanguay's salary for next season, that being the reported amount of Morris' first offer.

Miss Tanguay leaves for Europe in May or June, and has had an offer to appear in the big London halls.

#### "HAINES AND VIDOCQ" AGAIN.

"The best little old two-act in the business is going to get together again, kiddo," said Nat Haines this week. "Watch for the red ball, with 'Haines and Vidocq' on it. Back on the job, the jolly youngsters will once again prattle across the footlights, and show how the laughs are made while you wait.

"Go to it, old hop; say what you want to; rip us up; let us down, say we're good or say we're bad, but don't overlook that the best two-act on earth is re-united. Get that last one? Just a sample of our fresh stock. Don't know, though, who we will sign with yet. Good-bye, youth, if I weren't on the wagon, would stand for a bit of a guzzle."

Haines and Vidocq will again play as a team, commencing about March 29, if sufficiently long bookings are forthcoming to make it worth their while. Otherwise Will Vidocq, who is at present with a show, will continue to the end of his contract.

#### WELLS' HOUSES TURNING.

Philadelphia, Feb. 25.

A number of the Jake Wells houses through the south are to fall into line for a spring season of combination vaudeville and pictures. Mr. Wells was here last week giving final instructions to Norman Jefferies, who will book them.

At present Jefferies is handling the exclusive bookings for a chain of houses through Maryland, Virginia and North and South Carolina.

In routing for the Wells houses Mr. Jefferies will work in conjunction with Williams, Kuehle & Co., the Mobile agents.

The Grand, Nashville, is slated for the new policy March 1; Evansville, Ind., March 8, and Chattanooga, March 15.

The following week more will be added. Early in April, it is expected ten houses will have been turned over.

#### AUSTRALIAN SOCIETY PASSES.

Sydney, Jan. 3.

The organization that was formed some months ago by a number of Australian artists has passed out of existence. In its stead a new organization has arisen, called the "Vaudeville, Dramatic and Musical Association."

#### ADDS THREE IN A WEEK.

Philadelphia, Feb. 25.

The enormous growth of the moving picture and cheap vaudeville business in this city took another leap this week when three theatres which will be devoted to this class of entertainment were opened to the public. Two were newly built, while the third, the old Standard on South street was converted.

The Liberty is one of the new houses, situated on Columbia Avenue above Broad, and is probably the largest in the city devoted to entertainment of this kind. It is beautifully fitted out and is the equal of many of the first-class houses. It is owned by J. Fred Zimmerman, Sr. (Nixon & Zimmerman) and Richard W. MoFarland, formerly in charge of the Shubert houses here, is the manager. The prices are 10, 20 and 25, with reserved and loge seats for the best prices. Four shows daily are given. It is booked through the United, New York. The other new house is "The Unique," on Market Street directly opposite Lubin's Palace, the largest house of the several controlled by the latter.

The Standard is one of the old houses of this city and has been used for popular price melodramas, vaudeville, burlesque and stock. S. A. Horowitz, of New York, is the new owner and the purchase price is given as \$75,000. C. L. Ensley is the resident manager. Jules Ruby will supply the bookings.

Four shows daily are given. The prices are 10-20-30 for matinee and evening.

#### MRS. POTTER RETIRES.

A New York daily this week printed a story stating that Mrs. James Brown Potter has retired from the stage, and will live with her daughter, Mrs. James Stillman, at 19 East 72d Street. Mrs. Potter and her daughter were lately reconciled.

The story recited Mrs. Potter's engagement on the Morris time, and her withdrawal from the program after the first week at Boston at the request of the management.

An attorney for Mrs. Potter has called up the Morris office a few times to seek information as to Mrs. Potter's next place to appear, but no legal proceedings arising from the cancellation have been instituted.

#### JEWELL LEAVES LARGE FORTUNE.

The estate left by Jesse Jewell, the producer of "Jewell's Manikins," is estimated at \$250,000. The estate is distributed between America and England. The widow, Lillian Jewell, and four children are the beneficiaries under the will.

Mr. Jewell died suddenly of heart failure in Brooklyn early this month, while in a boarding house adjoining the Novelty (where he was rehearsing a new act).

Jewell's Manikins will resume its interrupted tour on the Orpheum Circuit, commencing March 8 at Salt Lake City.

#### AN OPENING ON MARCH 1.

Chicago, Feb. 25.

The new Temple, Grand Rapids, Mich., opens March 1. The manager is E. P. Churchill.

The Orpheum Quartet has been held over for the second week at Atlantic Garden. That doesn't often happen in the house Charles Eschert manages and books.

## ATLANTA GOES OUT.

Atlanta, Feb. 25.

This is the final week of the Bijou as an Eastern Burlesque Wheel playhouse. Robie's "Knickerbockers" will close it Saturday night, when burlesque shows will play no more in this town.

The departure of burlesque is said to have been brought about last week during the engagement of Al Reeves' "Beauty Show." Something in the show did not please the house manager, who telephoned Jake Wells in New York. Mr. Wells informed the officials of the Columbia Amusement Co., and while the matter was being settled, the Censor of Atlanta stepped in and said that would be about all for burlesque here. The Robie show was allowed to come in before the final closing day arrived.

This will leave two "lay off" weeks in the South, the other occurring between New Orleans and Kansas City.

The removal of Atlanta from the Eastern Burlesque Wheel route is not material excepting for the remainder of the season. The Board of Directors of the Columbia Amusement Co. has voted the "Southern Time" (New Orleans, Birmingham and Atlanta) out of the Wheel for next season. They will be replaced with Louisville and Minneapolis.

The amendment to the building regulations of Louisville passed the lower house in the Kentucky State Legislature last week, and is expected to be finally passed and signed ere long. The Louisville papers raised a protest against "railroading" the bill through, which has delayed it somewhat. When this measure becomes a law, the Gayety in Louisville, the property of R. K. Hynicka and associates, will be completed. The construction was lately blocked by the Court of Appeals declaring the building permit issued invalid.

There may be a deal made to shift the vaudeville from the Orpheum, Atlanta, to Mr. Wells' house. Weber & Rush, E. F. Albee and J. J. Murdock are interested in the Orpheum.

Chicago, Feb. 25.

The vaudeville now playing at the Orpheum, Atlanta, may be shifted into the Bijou there after the closing of that house to burlesque. The Bijou's location is considered the more desirable.

Weber & Rush of New York are said to have been considering the giving up of the Orpheum for vaudeville, as it is too far away from the United Offices in New York, although, according to report, the Orpheum has been a money-maker. E. F. Albee and J. J. Murdock are reported to have a twenty-five per cent. interest each in the profits, with Weber & Rush operating it, and taking the other one-half.

The chances are that the Inter-State Circuit may take over the Atlanta house, adding it to the circuit, it being the most convenient for the Inter-State to book.

The Inter-State will enter Nashville next season also.

S. B. Muckenfuss, the general manager of the Inter-State, says it will continue to book through the Western Vaudeville Association.

Before Loie Fuller, the dancer, left Berlin for Paris, she is said to have become tangled up with contracts, agents, etc., suffering considerable annoyance.

## BROADWAY BURLESQUE HOUSE.

The Columbia Amusement Co., through a subsidiary corporation just formed, the Columbia Theatre and Building Co., has undertaken the erection of a ten-story office building and theatre at the corner of 7th Avenue and 47th Street, New York City, to be completed by Nov. 1, next.

The theatre will be called "The Columbia," and become a regular stopping place on the Eastern Burlesque Wheel. A stock chorus of twenty girls will be held in the house to be added to each incoming company.

The building will represent an outlay of \$350,000. A burlesque firm of managers has been claiming it as its own enterprise for a few weeks back, having secured some notoriety in this way. The facts have been withheld.

## BEDINI SHOW'S MANAGER.

Sam Scribner's "Big Show" will be entirely reorganized next season by Jean Bedini, who will be the sole producer of it.

A piece containing two acts will be utilized. There will be no olio.

Maurice Wainstock will again be the manager, and Sam Scribner continues as the show's owner. Through the many enterprises Mr. Scribner's attention must be given to, he has placed the arrangement of the "Big Show" for next season entirely with Bedini, giving him full power to engage the cast and "put on" the pieces as he desires.

It will be one of the most expensive burlesque shows traveling, in personnel and production. Mr. Bedini leaves for Europe in June, and will procure the costumes on the other side.

Boston, Feb. 25.

Jos. Shea, a New York vaudeville agent, attached Jean Bedini here last Saturday night, on an alleged claim of \$350 for commission due.

Charles Waldron furnished a bond, and Mr. Bedini will contest the suit when he returns here in a few weeks with "Scribner's Big Show." Shea's claim is against Bedini on an uncompleted contract over the former Klaw & Erlanger "Advanced Vaudeville" circuit for Bedini and Arthur.

The contract called for a confirmation by a certain date, which was not given through the Morris office, the K. & E. agent at that time, and the act did not play.

## QUIT AFTER ROW.

Florence Wragland, character woman in "The Golden Crooks Extravaganza" (Eastern Burlesque Wheel), left at the Olympic, Brooklyn, Saturday night in a blaze of fireworks and excitement. During the last performance at the house there was a rum-pus back stage.

Florence and another woman member of the company had a disagreement. After the outfit was packed up for the move to the Murray Hill, the manager notified Miss Wragland that Jacobs & Jermon would dispense with her services, her methods of argument being rather too spectacular for "advanced burlesque."

Frances Ward replaced her in the company.

John W. Ransome has signed to appear in a Leibler production. Jack Levy did it.

## COMPLETE PAYMENTS.

The last of the payments of profit were disbursed to members of the Western Burlesque "pool" this week. Each participant has now received \$900. These payments represent the division of \$18,000 profits made by the twenty pool shows.

In the treasury there still remains a fund of \$12,000. This will be distributed at the end of the season, together with whatever profits the pool shows declare between now and the middle of May. Just after election, it is said, the associated managers were about \$18,000 losers on the tour. Since they have made up their losses and piled up \$30,000 profits, or \$1,500 to a show.

## MILLIE DE LEON CENSORED.

New Orleans, Feb. 25.

Notwithstanding the denial of Mr. Greenwall, the New Orleans police continue to evince interest in the proceedings at his burlesque theatre here (Eastern Wheel). Millie De Leon, "The Girl in Blue," is extra attraction there this week, the closing days of the Mardi Gras carnival. On Tuesday word was sent to the manager that the "wiggler's" exhibition would have to be toned down or consequences would follow.

It appears to be Greenwall's idea that the shows at his house may as well go the limit inasmuch as the reign of burlesque will soon be over there.

Moving pictures and vaudeville will hold forth at the Greenwall, New Orleans, the latter part of April, after the burlesque season closes. Jack Singer, manager of "The Behman Show," and Mr. Greenwall are interested in the scheme.

## THE MILLERS IN VAUDEVILLE.

Dayton, O., Feb. 25.

A team called "The Marvelous Millers" is playing the Lyric this week. The Lyric is operated by Hurtig & Seamon, with whom the Millers recently had a controversy.

From the above facts it appears that some compromise has been arrived at and the Millers agreed to play vaudeville under the United Booking Offices direction.

They signed to join "The Queen of the Moulin Rouge" while still under contract to Hurtig & Seamon and with one of their burlesque companies. The Millers did not appear at the Circle, New York, however.

## WHEEL HOUSE CUTS PRICES.

Buffalo, Feb. 25.

As a result of cutting admission prices to 10, 20 and 25 cents business at the Lafayette Theatre (Western Burlesque Wheel) has advanced largely this week. The Eastern Burlesque Wheel operates the Garden here.

## GRACE REALS "TRYING OUT."

Chicago, Feb. 25.

Grace Reals, the well known leading woman and stock actress, made her vaudeville debut this week at the Star in a comedy playlet by Frank Ferguson, entitled "A Woman's Wit." There are four in the cast. The Star has been selected as a "try-out" for the act.

Isadora Duncan, the classical dancer, is reported to have been similarly received in Paris as in New York, "artistically, without drawing."

## TWO EASTERN SHOWS OUT.

On authentic information received, there will be two less Eastern Burlesque Wheel shows traveling next season than are at present going over the circuit. The names of the companies to be discarded are not given out for publication, although both have been subjects for the revision committee of the Eastern Wheel managers so far.

With the duo out, there will remain in the Eastern Wheel for '09-'10 thirty-five companies and 36 weeks. There will be one week "lay off" the coming season, to occur either after Minneapolis or Kansas City.

The report that the Eastern would have a new house in Harlem for next season is groundless, owing to the existence of the contract with Hurtig & Seamon for their 125th Street Music Hall (where the Eastern shows now appear.) That contract does not expire until August 22, 1911.

William G. Fox, the lessee of the Family on East 125th Street (formerly playing Sullivan-Considine vaudeville) is reported to have submitted the house to the Eastern people, who declined it.

## MARION FOR HIMSELF?

Despite the announcement made by Dave Marion of "The Dreamlanders" of his intention to quit burlesque at the ending of this season, it was understood during the week that Mr. Marion will probably appear on either the Eastern or Western Burlesque Wheel next season under his own management. For some seasons Mr. Marion has been associated with the Miners. "The Dreamlanders" is a joint property of Tom Miner and Marion.

## NO MORE PICTORIAL BILLING.

The Eastern Burlesque Wheel has voted to cast out all pictorial billing along the circuit next season. Advertising for the shows will be attended to as usual, but the fancy posters are doomed to go.

The economy plan does not seem to strike all the managers favorable. Many still believe there is business to be drawn in through attractive pictures extolling the merits of a production.

## "SALOMER" AT LIBERTY.

There's a "Salomer" at liberty in New York City with a grievance against Abe Leavitt, manager of the "Rentr-Santley" show.

The "Salomer" is Ayesha Hara, who was featured with the Leavitt company this season. Ayesha sets up a claim of luggage and other incidental matters against her former director.

## GERARD PICKS TRAVESTIES.

New travesties are being arranged for use in the summer run, opening July 1 at the Savoy, Atlantic City, of "Follies of the Day." The comedians will have fun with "What Every Woman Knows," "Samson," "The Traveling Salesman," "The Easiest Way" and "The Man From Home." Three new sets of scenery will be ready for the opening.

Geo. Thatcher has placed the handling of his bookings for a single act with Jack Levy. It is rumored Mr. Thatcher has a minstrel proposition for himself he is now looking into.

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Rice and Cohen are playing at the American, Chicago, this week.

Taylor Granville has taken himself and his fighting act to London.

Hymack will return to play the Orpheum Circuit next season.

Joe Wood became the father of a girl baby Washington's Birthday.

Ben Cook is out of "The Fay Foster" show until an injured leg mends.

The Dunedin Troupe of bicyclists are playing Keith's Boston this week.

William Hammerstein is expected to return from West Baden by Monday.

Finlay and Burke open at the American Monday. Wesley & Pincus booked.

Ben Nathan, the London agent, is in the city, and will remain here a week or so.

Daisy Harcourt has been obliged to cancel the past two weeks through a severe cold.

"Get the Hook," a sketch using twenty people, will be presented in about two weeks.

At Butte, Mont., March 14, Frank Fogarty will commence a tour of the Orpheum Circuit. Agent, L. Sutherland.

Bosanquet, the musical act, will return to America, opening at the Morris Circuit March 8.

"Princess Hajah" is at the London this week, a special attraction with the "Sam T. Jack" show.

Mr. and Mrs. Percy G. Williams left Tuesday for Palm Beach, Fla., to be gone about ten days.

Willard Sims and Co. have engaged for twelve weeks next season on the Morris Circuit.

Al Sutherland has booked Fannie Rice for the Orpheum Circuit commencing March 8 at Denver.

Paris Chambers, the cornetist, will play the 125th Street house next week. W. L. Lykens arranged it.

An act has been booked for three weeks over the Keeney Circuit at \$250 weekly, placed through Ed. Gallager.

Lile Lena opens at the Majestic, Chicago, March 8, following at St. Louis, and back to the Olympic, Chicago.

William J. Kelley has signed with Cohan & Harris for "The Majesty of Birth," which will feature J. E. Dodson.

Pat Casey has placed Marshall P. Wilder for the Western time. He opens March 15 on the Orpheum Circuit.

Roger Gray and Marion Wilnor reached New York Monday after finishing a tour of 76 consecutive weeks in the South.

The Orpheum Circuit has offered Gus Edwards 120 weeks for next season for four of Mr. Edwards' vaudeville acts.

The United Booking Offices and Orpheum Circuit may start moving to their new uptown location the middle of March.

Winsor McCay will appear at the American, Chicago, March 8. "Little Nemo" opens in that city the same week.

Harry Mock is organizing his Victoria Base Ball Club. It will go after the scalps of the semi-professional nines when the grass is green.

Ethel Morris, formerly of Redpath's "Napanees," and Cliff W. Irving, of the same organization, were married in Allentown, Pa., Feb. 20.

Murphy and Nichols have adjusted the difference in salary which arose with the United managers and will keep on playing the United time.

There have been over \$1,000 worth of prizes contributed for the masked ball the White Rats will hold March 19 at Terrace Garden, New York.

"Spirit Land" may pass through a period of revision and reappear in another form. Louis F. Werbe, the producer, says it is an "artistic success."

The admission price at Hammerstein's on Saturday nights hereafter will be \$1.50 to the orchestra. That scale is also in effect on Sundays and holidays.

Sa-Hera opens at Spokane March 7 on the Pantages Circuit. The act leaves immediately for the West after closing at Hammerstein's Sunday night.

Housley and Russell, a foreign act imported through A. E. Johnson of the Casey Agency, open Feb. 28 at Spokane for a trip over the Pantages time.

"Circumstantial Evidence" has been booked over the Orpheum Circuit commencing in May. Robert B. Kegerreis, the juror-murderer, has left it.

Jack Lorimer makes his reappearance

Kessler and Luckie, young Luckie having retired from the act.

Frank Vincent, the dandy little chauffeur, will have the old machine oiled for the big time March 1. The biggest automobile time around here is the Hudson Boulevard across the river.

It is growing to be the regular thing with Cliff Gordon to leave Philadelphia, where he is playing with "In New York" during the week, and appear at the Sunday shows at the American, New York.

E. F. Albee, the general manager of the United Booking Offices, called at the offices for a few minutes on Thursday of last week. It may be a month yet before Mr. Albee will actively resume his duties.

Hyberta Tryne, once billing herself as a niece of the late President McKinley, is now trying out a character sketch on the smaller time contemplating an assault upon metropolitan vaudeville.

Will J. Cooke (Carroll and Cooke) is the present representative of the White Rats in the West. The act is on the Sullivan-Considine time. The Board of Directors of the society will meet hereafter at 11 a. m. on Tuesdays instead of in the evening of that day.

James B. (Jim) Donovan and Rena Arnold will play the United time solidly until May. Shortly after "The King of Ireland" and "Queen of Vaudeville" will sail for England where they hold contracts until next November.

The local authorities are still watchful over some of the vaudeville houses giving Sunday performances. Some theatres are taking more liberties in their shows than are others on the Sabbath. It is having the usual affect on attendance.

The Shuberts' press agent announces his principals have contracted with Leslie Stuart, the composer of the "Havana" music for the American rights to all Stuart's music which he may hereafter write. The consideration is an unnamed yearly payment for life. Stuart also wrote the score of "Florodora."

Geo. McKay and Johnny Cantwell's new act is called "On the Great White Way." "The Policeman and Pickpocket" bit from "The Merry-Go-Round" is a part of it. They open at the Orpheum, Easton, March 1, with bookings for Syracuse, Rochester and Detroit afterwards. Metropolitan time will follow.

Mayme Gehrue continued to play the sketch "June" at the Broadway Theatre, Camden, N. J., following the sudden death of William F. Carroll on Monday. Manager W. B. MacCallum, of the theatre, who is a brother-in-law of Miss Gehrue, went on and played Carroll's part after a short rehearsal.

The Lew Fields show will open at the Broadway Theatre around May 1. On that date the lease of the playhouse passes to Felix Isman, it is said. Nobody seems to be just exactly certain who is the present holder of the Broadway Theatre lease for the next term.

## REMOVAL NOTICE.

On and after March 1st, the publication office of VARIETY will be located at 1536 Broadway, New York City.

on this side next week at the Lincoln Square. The billboards announce him as "the only rival to Harry Lauder.

"When the Devil Comes to Town," played by Will H. Ward and Co. as the feature act of "The Tiger Lillies," will probably enter vaudeville via Pat Casey.

Bertha Gleeson is recovering rapidly in the New York Polyclinic Hospital. She was erroneously reported to be under treatment at Bellevue Hospital, New York.

Bessie McCoy, the "Yama Yama girl" of "The Three Twins," is fishing for the prospects of vaudeville time after her show closes.

The Shuberts have taken the German Theatre on Fifty-ninth Street. The Morris people were considering it for a music hall to be called "The New York Wintergarten."

Press Eldredge plays the Orpheum, Brooklyn, in white face next week. Mr. Eldredge leaves his short sojourn with the Cohan & Harris Minstrels to-night (Saturday).

Sammy Kessler and Jimmie Dunn will play the Sullivan-Considine Circuit over the route laid out by Chris O. Brown for



**I. B. O.'s "EQUITABLE" CONTRACT.**

The contract approved by the White Rats of America and adopted by the Independent Booking Office, New York, may have been an ideal instrument as originally drafted and printed, but a few erasures, insertions and additions have pushed it outside the "equitable" class, according to an agreement shown this week bearing the signature of the I. B. O. "per Harry Scott."

Edward Mozart is the manager of the I. B. O. and the Mozart Circuit. The White Rats organization is supposed to have a financial interest in both.

One of the conditions of the union between the Rats and the Mozart Circuit was that only the "White Rats" form of contract should be issued to the artists. Great stress was laid upon this point at the time. There have been various rumors that the I. B. O. was interlining on the agreements issued, but no definite proof was shown until this week, when a member of an act (a White Rat) in seeking counsel exhibited a contract calling for four weeks over the Mozart Circuit, commencing Feb. 15. He had received notice of cancellation of the contract late on Feb. 13 (the Saturday before the opening day). The contracted price was \$200 weekly. Both Mozart and Scott (the latter having charge of the I. B. O. office when Mozart is not in New York), are claimed to have witnessed the act when it was produced at Keeney's and booked it upon that showing.

The contract as originally drawn was a valid instrument for the act, but the insertions were:

"The management reserves the right to cancel this contract after the first or second performance if act is misrepresented.

"The I. B. O. acts only as agents of places they represent.

"The I. B. O. is not responsible for salaries or loss of weeks."

There were also erasures, and a "barring" clause prescribing a limit of two years, the "two years" having been typewritten in.

The first and last quotations cause this I. B. O. contract to be more inequitable than any contract alleged to be so that is of record. The agreement is signed by the I. B. O. and designates the houses to be played by the act, while not in any way binding the management of any of those houses. The contract specifically states that the I. B. O., the only party to it, excepting the act, is not responsible for the salary or loss of time. The contract carries a clause obligating the act to pay the management the amount of a week's salary as "liquidated damages" in the event of its failure to appear. This clause has not been stricken out.

The contract provides that when a difference shall arise between the parties a board of arbitration, consisting of three persons shall adjust the matter.

The act with the canceled I. B. O. contract intends taking some action.

The contract did not bear the wording "This contract approved by the White Rats of America" as the contract form issued by the Rats carries. The printed matter otherwise was the same.

**"PRINCESS TRIxie" KILLED.**

Laurel, Del., Feb. 25.

The second section of a special carrying excursionists to Norfolk, Va., to witness the homecoming of the American fleet, was wrecked at Dover early Monday morning. Six persons were killed and the trained horse "Princess Trixie" was burned to death, locked in a baggage car. Its trainer, Lewis Brockway, was seriously injured and is in a critical condition in Peninsula General Hospital at Salisbury. Princess Trixie was the property of W. H. Barnes and was said to be worth \$10,000. It was a pure white arab, 20 years old.

In the baggage car was a set of scenery for "The Star Bout," consigned to the Orpheum Theatre, Norfolk. It was destroyed. None of the members of "The Star Bout" Co. was injured. A woman used in the act of Abdul Kader and his "Three Wives" was badly shaken up and had to be attended by a physician, while Edward Butts, the Wilmer & Vincent manager at Allentown, Pa., who was on his way to take charge of the Portsmouth, Va., house of the same firm, lost his belongings and received slight injuries.

The holiday show at the Orpheum was crippled, but the management took an act or two from Portsmouth and gave a show. A new set of scenery for "The Star Bout," which had been in storage in New York, was dispatched to Norfolk Monday evening.

The 5 Musical MacLarens were on the train and lost their baggage.

**GRAND, AUBURN, REOPENS.**

Auburn, N. Y., Feb. 25.

The Burtis Grand reopened Monday with combination vaudeville and pictures under the direction of a New York agency.

The Grand was formerly managed by the corporation including Mitchell Mark, Phil F. Nash and Jule Delmar. They were said to have held a five years' lease on the house.

The corporation formed by Phil F. Nash is said to have had a lease on the Grand for five years at \$5,000 yearly. This lease was signed by Phil F. Nash with a stipulation that it would be taken up by the company, which was not done. There is said to be an amount of \$1,100 arrears in rent now in dispute between the owners of the theatre and Mr. Nash.

**PASSAIC HAS VAUDEVILLE.**

Washington's Birthday ushered into existence the New Montauk Theatre, at Passaic, N. J. The theatre was recently completed by a local syndicate. It is a modern establishment with seating capacity of 1,300 playing vaudeville on the two-day plan, with prices running up to 75 cents for the best seats.

FitzGibbon-McCoy Trio, Lester-Crayton Troupe, Rae and Broesche and the Trocadero Quartet were among the numbers on the first bill, booked through Jule Delmar, of the United Offices.

**HIPPODROME STILL CLOSED.**

Pittsburg, Feb. 25.

The Hippodrome, after being closed for two weeks, was to have opened Monday with vaudeville, but the event has been postponed.

The house has been run at a loss for months.

**HASTINGS' TROUPE ESCAPED.**

Cairo, Ill., Feb. 25.

The Harry Hastings' "Boston Belles" opened here Monday, their first engagement since the company passed through a thrilling experience in a railroad wreck at Murphysboro, Ill., in which three passengers were killed and sixty injured.

None of the Hastings people was fatally injured, although all were more or less shaken up. The burlesque people were cared for at Carbondale, Ill., by the railroad, and claims for injuries settled immediately.

"The Black Crook" will open again next week, with new people replacing those injured in the wreck.

**HIGH DIVER INJURED.**

Kearney P. Speedy, the high diver, is confined to his rooms in the Marlboro Hotel, New York, as a result of an accident during the Monday evening performance at the American, when he struck the edge of the water tank, tearing the flesh on his thighs. It will be weeks before he will be able to move about. The accident happened before an audience that packed the American Theatre. Several women fainted, and there was some confusion.

Speedy went through his thrilling performance Monday afternoon without a slip. Standing upon a perch fifty-six feet above the orchestra and directly over the third row of seats in the orchestra floor (twenty-two feet away from the tank in the stage), he dropped smoothly into the water.

At the night performance one of the guy ropes from the perch to the stage had become loosened. When the diver "took off," the perch drew backward. In this way he miscalculated his forward plunge. His body struck the edge of the tank about six inches above the knee. He did not lose consciousness. A doctor took seventeen stitches in the wounds.

Before going on Speedy declared that everything was satisfactory and even told the management that the tank was too large, assuring W. T. Grover that he could do with half the size.

**THIRD AVENUE STARTS WELL.**

The opening of the Third Avenue Theatre under the management of Frank A. Keeney as a 10-15 cent proposition with combination vaudeville augured well on Monday, when the house was tested to its capacity at each of the three performances given. The theatre on Tuesday afternoon held the largest crowd within its walls for years. Frank Bush headlined the show.

Mr. Keeney carried large advertisements in the evening and Sunday papers besides extensively billing the neighborhood.

The rent of the Third Avenue is \$15,000 yearly.

**MORSE TO QUIT HAVILAND.**

Theodore Morse will on Monday retire from active work as the manager of H. B. Haviland Music Publishing Company's professional department. It is said that there has for a long time existed a disagreement between Morse and Haviland.

Mr. Morse and Jack Maloney were rumored this week as acquisitions to the Charles K. Harris staff.

**TIN PAN ALLEY JINGLES.**

By WILLIAM JEROME.

Good comic songs have made more good comedians than good parts.

Song writers are not made by publishers.

The "interpolated song" has saved many a musical comedy.

Helf & Hager are the only publishers that are next to Shapiro. (Right next door.)

Start all the pianos going; "Rem" is in town.

**FASHION NOTE.**

Herbert Ingraham is displaying a new line of spring goods.

**"OUT OF TOWN NOTE."**

Harry Cooper and his new song are paying Brooklyn a visit this week.

The song that makes the most noise doesn't always make the most money.

In the death of Ed Gardenier Melody Lane lost one of its most original song writers.

Well, it looks as if the copyright bill on canned music will become a law at last.

George Millionaire Cohan is the best known song writer on earth.

Willie Wildwave Delaney is still king of the song book publishers.



**TOM GILLEN.**

"FINNEGAN'S FRIEND."

TOM GILLEN ("FINNEGAN'S FRIEND"), the monologist, opens upon the MORRIS CIRCUIT at the LYRIC, NEWARK, MARCH 1. MR. FINNEGAN has been playing about the east since arriving from a return engagement over the SULLIVAN-CONSIDINE CIRCUIT, having played in the west from May to Nov., 1907, and again from May to Dec., 1908, spending the intervening time on the UNITED CIRCUITS.

While in the west with his batch of humorous stories about his friend, "Finnegan," several of Gillen's best laugh getters returned to the east before he did.

# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Billings, Mont., Feb. 17.

Editor VARIETY:

In regard to the statement made by Odell and Gilmore in VARIETY (Forum) we wish to verify it. To begin with, it has been at least five years since we first tried to gain an audience with Mr. Martin Beck, likewise Mr. John J. Murdock, but it has been an utter impossibility.

Will Mr. Beck explain why he is looking up amateurs when there are (as Odell and Gilmore said) hundreds of good acts that cannot secure recognition from him.

It is not long since Mr. Beck made an announcement through VARIETY that he was to have a place where all acts could be tried out.

Mr. and Mrs. Frank Fairchild.

Columbus, O., Feb. 18.

Editor VARIETY:

In reply to the Fred Ray Players' accusation, wish to say that in conjunction with another partner, as much as eight years ago, Mr. Lucier used the first part of the joke referred to, while the latter and big laugh was suggested by Mr. Rowland, of Sidney Deane and Co.

During one stay in New York City the critics were most kind to us and were unanimous in considering us original.

As Mr. Benton has been in the profession so short a time, we can forgive him,

Geo. Hobart has written two sketches. One, "On a One Night Stand," played at a Lamb's Gambol lately by Tom Wise, will be produced in vaudeville around March 22 by W. L. Lykens. It has two male characters.

but we feel that we owe this statement to ourselves and to our friends.

Lancton, Lucier and Co.

New York, Feb. 23.

Editor VARIETY:

Having seen by *Rush's* review of Keeney's, Brooklyn, last week that he said he did not know whether I took or owned the name of Rice, and the act from Rice and Prevost, I take the liberty to state that I am a brother of Jimmie Rice (Rice and Prevost) and that he knows I am imitating him as near as I possibly can.

Johnny Rice.  
(Rice and Ladell.)

Dickenson, N. D., Feb. 18.

Editor VARIETY:

We desire to warn all artists in this vicinity to beware of a Mr. Warren, of the Unique, Dickenson, North Dakota.

He has a habit of deducting from salaries when he knows an artist cannot remain over to fight him. He hands you so much, and you either take it or lose your next week.

In our case, we were docked for a few tack holes in an old piece of carpet, but we are not alone; every week some artist suffers.

Although the house is on the Webster Circuit, we do not blame Mr. Webster.

Great Stadium Trio,  
Wilfred Burns, Mgr.

The foreign time for Dazie has been postponed until September. The dancer will remain until the close of the season with "The Follies of 1908" which returns east after closing its present Chicago run in two weeks.

## "OPPOSITION" TAKES COMEDY ACT.

The Orpheum, Boston, a William Morris house, has Cameron and Flanagan in their comedy act, "On and Off," on its program for next week (March 1). The Morris Circuit has signed the team for the balance of this and for thirty weeks next season.

Cameron and Flanagan have been playing for managers in the United Booking Offices.

Last Saturday night Mr. Flanagan called at the 125th Street Theatre (Keith & Proctor) to visit an act there on business. The doorman referred him to the house manager. That worthy informed the artist that as he had "signed with the opposition" he could not be allowed on the stage. Cameron and Flanagan are playing at Hammerstein's this week.

## "DEVIL" CO. GIVES VAUDEVILLE.

Monroe, La., Feb. 25.

Pending a reorganization, the members of Sig. Wachter's "The Devil" Co., has become a vaudeville combination. The tour in the legitimate piece closed here recently, laying off to reorganize. They were booked for the Lyric, week Feb. 28, to give a vaudeville show while rehearsing for a continuance of "The Devil."

A majority of the principals are vaudevillians, including Louis Hallett, Caroline Booth, Harrold M. Shaw, and William B. Hunter.

## BANDY BROS.' QUARTET.

Chicago, Feb. 25.

Bandy Brothers, of Savannah, Ga., are building a new vaudeville theatre at Atlanta to seat 750. They are also, constructing three other houses in the south. They will be booked in conjunction with the Southern Advanced Vaudeville Association.

## MARVELOUS IMPERSONATOR DISCOVERED.

Henry George is a marvelous impersonator of Harry Lauder, according to Jack Levy, who claims he "discovered" George, an Australian, recommended to him by Alf. Whelan.

Young George has not yet appeared on this side. Mr. Levy says he sings Scotch songs, and in the imitation of Lauder, one cannot distinguish between the two.

## COMING HARTFORD "OPPO."

Hartford, Feb. 25.

Next season the present Scenic will be in line for formidable opposition to Poli's here. During the summer the house will be remodeled and the capacity increased to 1,800.

Harry Young has a lease for ten years. The Scenic just now is playing pictures and a few acts at ten cents. Under the new policy seven acts will be booked in through Wesley & Pincus, New York, and the admission advanced to 10-20-30.

## SHERMAN STRIKES OUT.

Max Sherman has struck out for himself in the agency line. Mr. Sherman has been with Pat Casey for a year or so, and before that entered the booking business through the Morris office.

Mr. Sherman has taken temporary offices at 1431 Broadway, New York. He will carry on general bookings. He may submit acts for bookings to the northwestern time.

## OBITUARY

Philadelphia, Feb. 25.

William F. Carroll, better known in the profession as "Irish Billy" Carroll, dropped dead on the stage of the Broadway Theatre, Camden, Monday night while waiting to go on in the vaudeville sketch "June," presented by Mayme Gehrue and company.

Billy Carroll was known throughout the theatrical profession. He was 58 years old and made his first appearance on the stage as a super under Edwin Forrest. Later he became a dancer, and in an Irish character song and dance act he was known all over the world. He lived in Philadelphia all his life.

His success in writing sketches led him to try his hand at three-act comedies, and he later turned out such successes as "Muldoon's Picnic," "My Aunt Bridget" and others.

Carroll's name in private life was William F. Muldoon, but he was known by this name only to his intimate acquaintances. A member of the Board of Directors of the White Rats of America, he was a staunch friend and was beloved by a multitude in and out of the profession. He is survived by his widow, who appeared in "All On Account of Eliza" with him, a mother and four brothers.

Harry C. Stanley, of Stanley and Wilson, died Feb. 18 at Spokane. The body was sent to Chicago under the direction of the White Rats. The deceased was a member of the order, and very highly regarded in it. He was well known in the profession, his character of the German music teacher with the piccolo having grown popular on the vaudeville circuits.

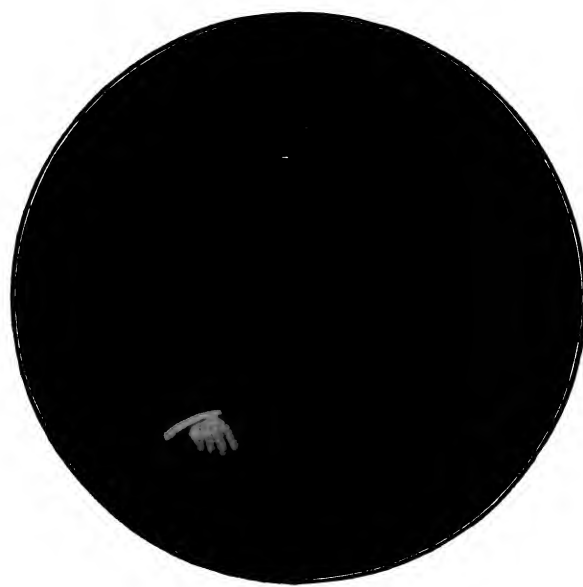
Mr. Stanley was born in Buffalo fifty-three years ago. He appeared upon the stage at 17, and married in '88. Before the team of Stanley and Wilson played in vaudeville, the deceased was of Stanley and Jackson.

Mrs. Lee Williams, wife of the manager of the Grand Opera House, Philadelphia, and formerly interested in the Hagenbeck-Wallace Circus property with John Havlin, died in the Quaker City Monday. She was injured in an automobile accident two weeks ago while en route from Atlantic City to Philadelphia. With a party of friends Mrs. Williams was speeding toward the city from the seaside resort when a tire slipped. The machine "skidded," striking a telegraph pole and she was hurled through the air. She was taken to the hospital with a fractured skull and other injuries. She lived ten days.

Mr. Williams left with the body for Covington, Ky., Tuesday.

Atlantic City, Feb. 25.

Francis Sedgwick, who played at the Savoy last week in the sketch "Strictly Business," was suddenly taken ill Wednesday and removed to the Atlantic City Hospital suffering from meningitis. In a short time he had lapsed into unconsciousness. A search of his belongings at the hotel failed to reveal the name or address of any relatives or friends. An investigation conducted by a San Francisco paper brought his family's identity in Oakland, Cal., and when he died Monday they were notified.



HARRY VON TILZER.

The above is HARRY VON TILZER, composer of popular songs who has been induced to play a return engagement for a few weeks over the WILLIAM MORRIS CIRCUIT, opening March 1 at the AMERICAN MUSIC HALL, NEW YORK, featuring his big hits, "DON'T TAKE ME HOME," "TAFFY," "I REMEMBER YOU," "HIGHLAND MARY," "SCHOONERS THAT PASS IN THE NIGHT," and "JUST ONE SWEET GIRL."

MR. VON TILZER considers his repertoire of songs this season the best he has ever written.

London, Feb. 15.

Maud Allan is back at the Palace again and what a change has come over her. Alfred Butt is smiling once more, and, in fact, everything looks better around the place. Last night (Monday) the house was packed to the doors with a crowd that reminded one of those back in the summer time, when this same girl topped the bill. Mr. Butt states that the advance sale already will fill the house for two weeks ahead and expects as big a run as before. Miss Allan has cut out the "Salome" entirely and is just doing three dances in front of a velvet drop, using about half-stage.

Nat Wills is about a certainty at the Palace within the next three months.

George Grant, formerly of New York, has established himself in London in the moving picture theatre business. Mr. Grant has five theatres of his own in London. There are also five others that he holds an interest in. The picture houses in London are very big opposition to the music halls here owing to the low prices in some of the latter. The galleries of the outside music halls charge from 4 to 6 cents and the picture houses charge the same. If a picture house is doing business it draws greatly from the halls. Mr. Grant states that he gives a show running from an hour to eighty minutes.

The Five Mowatts play a five weeks' engagement at the Alhambra, London, commencing May 3, which concludes their European tour of 65 consecutive weeks. They sail for America June 5 to play the Orpheum Circuit, after which they return to Europe for eighteen months.

Marie Stuart, an artist, has recovered a verdict of \$1,250 against Sherek & Braff, the agents, for misrepresentation. Last fall Miss Stuart was booked by the firm for the Casino, Buenos Ayres. Upon arrival, she objected to the nature of the hall, and returned immediately for London, entering suit against Sherek & Braff, claiming they had assured her this hall was as respectable as any theatre in the world. When the judgment was given, no end of excitement followed, those interested saying agents will have to be very careful about where they book clients hereafter.

Mr. and Mrs. Bob Fitzsimmons have signed contracts for about five more months on this side, through the William Morris office.

Julian Rose is billed to play St. Helens this week (Barrasford Tour).

Mark Melford, music-hall artist and writer, has disappeared. There is no clue to his whereabouts. The police have taken up the search. It is thought he might have sailed for America, but this cannot be verified.

It is pretty certain that Albert Whelan will be in America before the end of next September. With which side he will be booked is not yet known.

As in America, Jack Binns, the "wireless" hero of the *Republic*, refused a vaudeville offer, made through Paul Murray. Everyone seems to think more of the operator for it.

## LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe. If addressed care VARIETY, as above, will be promptly forwarded.)

It is announced that the Earl's Court skating rink and the one at Aldwych will close in the spring. Both are run by Frank Bostock. The management believes if the skating ran through the summer, the craze would soon die out.

The date for the opening of Marie Dressler's production at the Aldwych has been set for the end of this month.

The production at the London Hippodrome, called "To-Morrow," closed last week. Consul, the wonderful monkey, is the big attraction there at present.

At the Empire, Birmingham, during the first show on Monday night, while "The Rain Dears" were on, the stage manager became nervous and turned on the rain two minutes ahead of time.

Ethel Levey will in all probability appear at the Palace, London, within a couple of months.

Chevalier tops at the Hackney Empire. Barton and Ashley are added attractions at this house.

Willie Zimmerman makes his first London appearance at the Empire in Stratford this week.

The bar has now been raised on Sam Lloyd's house, the Pavilion, Glasgow, by the Agents' Association.

The Empire has sprung a new one. The Leicester Square Hall will shortly open a barber shop inside the theatre for the convenience of patrons.

In the Empire's advance press matter Cornalla and Eddie were featured above the ballet for this week's program. They will remain for four weeks.

B. A. Rolfe has left for Brussels, where he will spend a few days. Mr. Rolfe has booked his "Colonial Septet" in England for a year or more. He is now rehearsing a musical act composed wholly of string instruments and has a big one coming over from the States in a few months.

Maud Hall and Carlton Macy are reported as being very successful at the Pavilion, Newcastle, where they opened their second engagement on this side of the water.

Helen Trix, who was to have played the Hippodrome this week, suddenly went under the doctor's care and found she would have to stop singing for two months, and during that time have an operation on her throat. Miss Trix will postpone her engagements on the Stoll Tour.

There is a bunch of American artists backing Jimmie Britt pretty heavily in his coming fight with Johnnie Summers. The fight will occur Feb. 22. When this appears it will be known whether the bunch will be walking the waves or not.

Burt Sheppard is back from Australia, looking rosier than ever.

The De Frece tour has added another house at Blackburn. It opened Feb. 8. Ritter and Foster were the Yanks on the bill. De Frece will shortly open another at Bolton, called the Empire.

Pete Armstrong has sailed for the States with contracts under his arm for his Electric Ballet for the Princess, Bristol, during the panto season of '10 and another pantomime in Dublin, '11.

Victoria Monks was billed to play the Pavilion this week and was the intended headliner. It seems that Daisy Jerome was also there. The management thinking Miss Jerome's divorce would be a draw, placed her to head. This made Vic angry, and she quit. Bill Collins quickly booked Miss Monks into the Oxford.

Bugler Carr is at the Holborn Hall, playing and juggling brass musical instruments at the same time. The announcements of what he plays are shown on an easel. In one case when he was doing stunts with a cornet, juggled on his lips, the announcement read "Very Difficult."

The Herm Bush Troupe of Continental acrobats is composed of two men and two women. The men, while fairly good tumblers and hand-balancers, have the Continental habit of attempting comedy. The women are the usual unnecessary kind found in these acts.

Henry (Henry and Francis) has just discovered his family over here. He had not heard from nor seen them in years. Upon locating them, he found there was something like \$3,000 in the bank for him.

Marie Lloyd at the Tivoli is handing a song out in an old-maid costume that is somewhat warm, but Marie can get this sort of stuff over.

Yvonne Lamor is in a regular head-line position at the Tivoli, though no one knows why. Miss Lamor has an awful struggle with a "coon" song and she does a "Salome" number in costume.

It seems a shame that the American acts on different bills have taken to "kidding" the English turns over here. The Yanks will select an English act that wouldn't be a go in the States with Sousa's Band on the stage with it and tell them what a hit they would be in America. The result of this is that the agents have to do a lot of smoothing over.

Julian Rose, who closes with the Lyceum pantomime next Monday, takes a week's rest and then goes for a tour on the Barrasford time, filling in one week in London at the Islington Hippodrome and the Empire, Shoreditch. The lowest salary Mr. Rose will receive during this time is \$500, with matinees extra. Some of the dates bring him \$600 and the week in London prices \$750 in the bank for him.

Elsie Craven, who was a tremendous success in "Pinkie and the Fairies," will appear at the London Coliseum this week at a salary of \$500. Miss Craven is said to be about fourteen years old and a wonderful dancer.

Hal Godfrey is very successful at the Tivoli, where he is appearing in an early position. He also does things at the Euston (playing two shows nightly).

Laura Johnson, reported to be a niece of ex-Mayor Tom Johnson, of Cleveland, has been sent to an insane asylum at Epsom. Miss Johnson was a student of Shakespearean roles. The report says it developed into a mania with her. There is a story that Miss Johnson has a claim against the U. S. Government for \$200,000, a legacy handed down to her, which has been favorably passed upon on the other side.

The terms could not be agreed upon between Marie Dressler and Tim McMahon for the latter to take part in Miss Dressler's new show at the Aldwych. Tim called it off. McMahon and Chappelle may leave here any day now, taking a trip to Paris first, perhaps, before leaving for home to make their arrangements in order to return over here with one or more of their acts.

When the remodeling of the London Hippodrome has been finished, the big house will be in a convertible form for either music hall or circus performance. While the present ring will be removed, the stage will be on rollers so that either style of entertainment can be given in the interior. Probably after the Hippodrome opens as a music hall, many acts now fearing the size of the other Moss-Stoll house (Coliseum) will be placed there.

John Hayman, of the Moss-Stoll general offices in London, has been delegated as the continental representative for the English circuit. Mr. Hayman has gone to Paris, where his headquarters are located. Llewellyn Johns, at present in New York City as the American representative for Mr. Stoll, will remain over there permanently in that capacity, although he may visit over here now and then. Mr. Johns stands very high with the executive heads of the Moss-Stoll Tour.

The Coliseum declared a dividend, averaging 20 per cent. on the half year, Jan. 1. Oswald Stoll, when he reassumed the management of the big hall (thought to be a "white elephant"), said he would accept no salary for his services as managing director until the percentage of profit on the capital stock should have reached 15 per cent. per annum.

### MORE BOXES AT AMERICAN.

At midnight Tuesday twelve carpenters tore out 32 orchestra chairs on the left hand side of the lower floor of the American Music Hall, replacing the space with a row of boxes reaching to the orchestra rail. Wednesday night the operation was repeated in the right hand side of the house.

The box seats are sold for \$1.50. The extreme left aisle was cut down slightly in width. During the summer the orchestra will be re-seated.



# PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 15.

Catulle Mendes was killed on the night of Feb. 7 by falling from a train on his way to his country villa, and Jean Coquelin, better known as Coquelin, cadet (the younger), died on Feb. 8 in a lunatic asylum where he has been under treatment for several months. Both were universally known in connection with the stage. The former was a brilliant critic, poet and playwright, while the second was a good actor, secretaire of the Comedie Francaise, and worthy of his family name. It will be remembered that Coquelin aîné, an elder brother, died ten days ago.

Frank Brown, well known as the manager of circuses in South America, is in Paris booking for next season. Frank is a son of the famous English clown by that name, who delighted our fathers when they were children. Frank Kaumann and Co. leave for South America in April.

The revue at the Moulin Rouge, under the direction of Ch. Aumont, continues its run, though hardly playing to capacity. However, all visitors to Paris take in the Red Mill as they used to see the Morgue and Notre Dame. One of the best acts in the revue is entitled "Notre Dame des Apaches." It is splendidly acted by Mlle. Vlynett and Gouget.

The question of an income tax being enacted in France is nearing a decision, and the probability is that it will pass this year. The question of artists' salaries has not been discussed, but it is almost certain that they will not escape the eye of the fiscal authorities any more in this country than in other parts of Europe. In Great Britain the tax collector has been rather inquisitive lately as to the actual earnings of actors, while in Germany, Austria and Hungary the manager of the theatre where the artist is playing is held responsible for the collection of the income tax. In Spain and Sweden it is ten per cent. of the gross salary, and no deduction of expenses is allowed, as in Hungary, and some principalities of the German empire. It is considered particularly hard on the artist to have to pay ten per cent in Sweden on his contract price, as is now being exacted, without any consideration of the keep of performing animals, assistant's wages, railroad fares, excessive baggage rates, and non-payment of salary on religious holidays like Good Friday (when music halls close in Sweden), and particularly when ill. There is a talk of united action and a formal protest, pointing out this injustice, being presented to the Swedish government.

H. B. Marinelli withdrew the revue from the Olympia on 12 as reported by cable, and he states he will present only vaudeville for a time. Loie Fuller's troupe of seven girls (introduced on 13), in their "Light and Shadow Dances" is attractive, but they play only the serpentine whirl like their famous prototype and directress, as she was seen at the London Hippodrome. Another new number here, The Sleedes, in "The Haunted Hotel," is a great success.

Mr. Leamy was in Paris again last week and states he is leaving shortly for

Chicago, as already reported, with his three aerial girls. I understand he is taking over the same act as was presented at the Olympia here when these clever girls showed as butterflies, suspended by the teeth, lantern slides being focused upon them—a variety turn that is strikingly similar to that of the Curzon Sisters.

## CONSOLIDATION IN THE SOUTH.

Chicago, Feb. 25.

The third semi-annual meeting of the southern vaudeville managers was held at the Piedmont Hotel, Atlanta, Feb. 17. The following officers of the Southern Advanced Vaudeville Association were elected: R. B. Kelley, of Birmingham, president; Will S. Albert, of Chattanooga, vice-president; F. W. Simmons, of Charlotte, N. C., secretary and treasurer.

The association was reorganized and enlarged by the addition of the Greenwood houses in the fold. The Greenwood Circuit was until recently in opposition to the S. A. V. A. in the south, and its affiliation will give the Association more than fifty houses. In addition there are about thirty more weeks of time offered by the Dallas branch of Sam Du Vries, the general booking agent. Mr. Du Vries will book all the acts from Chicago, and only the theatres actually under his booking agreement will be routed by him. The Greenwood acts will be routed by Mr. Greenwood in his territory.

Mr. Du Vries is optimistic as regards the future of vaudeville in the south. He says most of the houses (former picture theatres) are putting on better grade vaudeville and increasing the bills from three to six acts each.

The object of the meeting was to bring together as many theatres as possible under an amiable working agreement, doing away with a number of small, unreliable booking agents operating in the south. "These booking agents," says Mr. Du Vries, "misrepresent not only the theatres and acts, but the conditions in the south. They offer acts in the north an entire circuit in the south and when they arrive there after a big railroad jump they are confronted with a different proposition. After the second week they are asked to cut their salaries, and forced to play sometimes ten shows a day. I have had numerous complaints from acts booked by these unscrupulous agents. We are in a position now to give acts about eighty weeks of consecutive time in the south."

The headquarters of Mr. Du Vries are in Chicago. George B. Greenwood, who has charge of the southern end, is head of the Empire Theatrical Exchange, Atlanta.

## GIRL TURNS FIRST SPADE.

Rochester, N. Y., Feb. 25.

Maude Fulton, of Rock and Fulton, who will be at Cook's next week, will turn the first spade of earth for the excavation of the new Temple Theatre, to take the place of the present one (Cook's) when completed. It is a Wiggins & Moore property.

Billie Taylor wants to do a single act in vaudeville. He is assisting Stella Mayhew.

# THE WOMAN IN VARIETY.

BY THE SKIRT.

I was told the other day that the alimony matter, a holdover from the divorce which Ida Emerson obtained from Joe Howard, is on its way toward a final settlement. The amount Miss Emerson is to receive in full for all the claims left her against her former spouse through the parting of the marital way is mentioned as \$10,000. That sounds awfully large, but I am sure everyone who knows Ida will be delighted if it is true. There are not many women in the profession more popular among their associates. I remember one night long ago I attended an entertainment at Webster Hall down on the East Side. Howard and Emerson were on the bill. The team was a vaudeville favorite then. They were together for a good while after that, but since then Mr. Howard has grown better known and the divorce has come around. Now Joe Howard is Mabel Harrison's husband. His wife is in "The Blue Mouse," and Joe is playing in vaudeville with Anna Laughlin. Miss Emerson is the leading woman with "The Girls of the Moulin Rouge," the "Trans-Atlantica" that were at the opening of the season. She is noted in burlesque for her very handsome gowns.

There's a wee bit of scandal floating about of a divorce case on the way that is sure to mix up a couple of rather well known vaudeville people in it—not artists. There will be many a wise shake of the head, I wager, along Broadway when the facts come out, and perhaps many a poor racked soul knowing the woes of a merciless "turning down" will gloat with glee.

Not a great many American vaudevillians of the gentler sex recollect Leo Masse, who was the New York agent for the Marinelli booking office some time ago. Mr. Masse was a nervous chap, always fussing about. He left New York, first going to London and then to Berlin, as the Marinelli man. About a year or less ago while in Berlin Mr. Masse became enamored of a German girl then in London, and he married her. Every one who knew the couple swore that Masse was madly in love with his wife. Now the story comes across that after a short married life, the couple are separated. I can hardly imagine Mr. Masse with his high strung nervous system living apart from a girl he cared so greatly for. But Leo is a foreigner, and you can't be too sure about them in their heart affairs.

I wonder no one has discovered that champagne colored tights are nearer the flesh tint than any pink yet worn. If one's skin was the color of some of the pink on the stage, we would be rushed to the doctor's for fear we had scarlet fever or the measles. You girls who dress as "kiddies" and would like to appear as wearing socks, try the champagne color above and notice the effect.

The Alhambra is a popular resort for the women of Harlem at matinees. They must take the same "subscription" seats each week, and grow to know the at-

taches and staff of the theatre. I am quite sure this must be the reason why the orchestra leader and his men paid more attention to the front row the other day than they did to the music, some of the musicians even conversing with their gentle friends. The music suffered horribly, and it was positive torture to sit through some of the pieces.

## CASEY'S SPECIALTY CONTAGIOUS.

Chicago, Feb. 25.

Each booking agent in the offices of the Western Vaudeville Association is provided with a typewriter and a young woman to manipulate it.

The force has been increased recently. The newest queen of the keyboard is Celia Blum, whose desk adjoins that of Ed. C. Hayman's. Miss Blum is taking an interest in her work and the general doings of the office. She says sometimes dreams of contracts and the fluent vocabularies around come to her at night.

The other day Miss Blum absent-mindedly told her mother that the soup was "damn cold." She says it's a habit. Pat Casey was in Chicago lately.

Blake's Animals were obliged to cancel their opening in the Northwest. Last Sunday night as the act was about to depart, one of Blake's monkeys playfully made a meal of the trainer's fingers.



NED NORTON.

Ned Norton, whose likeness appears above, just closed with "The Masqueraders," playing straight and juvenile comedy in the two-act musical piece "A Night on Broadway." He is a versatile man, and can sing and dance as well as play any important part. He is of pleasing personality and refined. Mr. Norton is disengaged for the balance of the season and will consider musical comedy or burlesque. He can be addressed in care of Variety, Chicago office.

## UNITED BOOKINGS FOR BEACH.

There will be no vaudeville opposition at Brighton Beach this summer if both the old and new Brighton Beach Music Halls open. It is said that the United Booking Offices has agreed to supply the bills for each theatre, only a few rods apart. The new house holds the United franchise.

David L. Robinson, manager of the Colonial, has promoted the new Brighton Beach Music Hall, a \$120,000 investment, which will open May 31. Mr. Robinson managed the old Hall last season, but parted with the owners at the conclusion of it. The Brooklyn Rapid Transit is said to be the actual owner of the building.

There is some doubt if the present building, of wooden construction, standing for twenty years or more, can be placed in a condition to be passed by the Building Department.

The reason for the United agreeing to place bills in two houses so closely opposing each other is to prevent one taking its supply from the Morris office, it is said. The United also books Henderson's at Coney Island.

Nelson Roberts is rumored to be the next manager for the old Brighton Beach Music Hall, if it reopens.

It was also rumored during the week that contrary to the announcement of the Brighton Beach Racing Association that it would split up the Brighton race track enclosure for building lots, Geo. H. Enngeman, the director of the track, had decided to again have running races there, with the betting done under the ruling which permits oral wagers.

There will be no field stand, and the entrance to the racetrack, if the decision to again race is adhered to, will be from the Coney Island Boulevard.

## AMERICANS IN BERLIN.

Berlin, Feb. 15.

These are gala days in the German capital. King Edward VII of England is here and the city is en fete. Business at the theatres is large in consequence.

Here is the program at the Wintergarten: Tina Clements, sporting act; Launceston Elliott, athletic; Moran and Wiser, hat jugglers; Metzetti Troupe, acrobats; Gertrude Barrison, classic dancer; Simon and Gardner, Saharet, dancer; Kaufmann-Cleveland Bicycle Act, Garcia, silhouette pictures, and the "Twelve Sunshine Girls," English dancing troupe. This selection makes one of the best programs the Wintergarten people have offered in a long time.

Director Steiner has gone to London and Paris in search of material for future Wintergarten booking. Director A. Ciniselli from Warsaw is in Berlin on a booking visit. Ike Rose has secured the booking of several important acts over here. Ruth St. Denis, the American dancer, is one of the number. Miss St. Denis goes to the London Coliseum shortly. Rose is responsible for the statement that she is to get the record salary there of \$2,000 a week.

A representative of John G. Robinson, the Cincinnati showman, was in Boston this week, buying a string of camels for the Robinson Combined Shows. The animals were shipped to the show's winter quarters.

## BERNE COPYRIGHT CONVENTION.

Paris, Feb. 15.

The text of the new convention of Nov. 15, 1908, has been published. It covers stage productions of all kinds as well as moving pictures, the interesting points being:

Article 1.—The contracting nations are constituted into a Union for the protection of authors' rights on literary and artistic productions.

Article 2.—The expression "literary and artistic work" comprises all literary scientific or artistic productions of every kind, whatever the form in which created, such as books and writings, dramatic works, pantomimes, and choreography, of which the instructions are given by writing or otherwise; lithographs, pictures plastiques, . . . etc.; musical compositions—with or without words. . . .

Translations and adaptations, musical arrangements or airs, and other transformations of any literary or artistic work are protected as original. The contracting nations must assure the protections of the aforementioned to all their citizens. Works of art, used for industrial purposes, are protected according to the interior legislature of each country.

Article 3.—The present convention is applied to all photographic works and pictures obtained by any similar process.

Article 4.—An author belonging to any nation in the Union who publishes his work for the first time in another country than his own, but included in the Union, has the same right as the citizens of that country.

Article 7.—Protection is granted during the life of the author and fifty years after his death, except in cases where a nation grants copyright of less duration to its own citizens.

## FULTON'S \$1,700 SHOW.

At the Fulton, Brooklyn, this week, Flo Paterson, a single singing act, is replacing "At the White House," by the Benj. Chapin Players.

"Honest Abe," the piece in which Mr. Chapin is impersonating Abraham Lincoln, elaborated from the sketch, is in Brooklyn this week. Mr. Chapin's contract with W. A. Brady, manager of "Honest Abe's" tour, prohibits the playing of the piece and sketch in the same town simultaneously. In accordance with the agreement, the sketch was withdrawn. The Morris office offered the management of the Fulton several of its star acts for the vacancy, but the Fulton made a special requisition for Miss Paterson, who had appeared in the house at a Sunday show some time previously.

Miss Paterson was well liked at the time, and the Fulton knew her salary was not quite so high as some more noted features. The bill this week at the Fulton is costing about \$1,700.

Ray Thompson, the horseman, arrived in New York this week to attend to preliminaries for this season with the Buffalo Bill show. He has been following the Southern turf circuits this winter with a string of thoroughbreds.

It is likely that Ben Wallace will forego his usual custom of opening the last Saturday in April, deferring his first performance to the first Saturday in May.

## CIRCUS NEWS

## LOUIS COOKE FORECASTS PROSPERITY.

Louis E. Cooke, general agent for the "Two Bills' Wild West," said this week that all indications point to a profitable circus season this year.

"I have made a wide examination of business conditions throughout the country," said he. "From the reports that have come to me, the commercial conditions are picking up rapidly and have already touched the normal. This is good enough an indication to my mind that the traveling exhibitions the coming summer will meet with favorable returns. The fact that the theatrical season has seen some depression is not necessarily an index to what we can expect. I believe that the explanation of poor theatrical business is due to poor quality of offering in the vast majority of cases."

## WIRTH'S CLOSES.

Sydney, Australia, Jan. 3.

Wirth's Park, Melbourne, closed down last month. Business had been very poor and the show got out before the climax.

In the meantime the circus (Wirth Bros.) goes on to New Zealand, where record business is expected.

## \$21,000 CIRCUS RECEIPTS.

In twelve performances played in Kansas City the Rhoda Royal Indoor Circus under the auspices of local Shriners drew \$21,000. On Wednesday, Thursday and Friday nights people were turned away from Convention Hall. Part of the week a heavy storm interfered with the attendance, but the engagement averaged 3,000 persons to a performance. Contracts have already been closed for a return engagement next winter.

It is probable that Mr. Royal will spend next winter exclusively in playing dates under the auspices of the Shriners. Contracts have already passed for St. Louis, St. Paul, Kansas City and Memphis, Tenn. All are return engagements. On the next indoor tour cities visited will be Philadelphia, Buffalo, Cincinnati, Detroit, Baltimore and, if it can be arranged, Chicago and New York.

The show's tour of 1908-09 closed Feb. 19 in St. Joseph.

## ASKS \$1,000 FOR DEAD TIGER.

I. S. Horne, general director of the Kansas City Zoological Society and owner of Horne's Trained Animal Show and Horne's Zoological Arena, has brought suit through his attorney, Maurice Harold Rose, of 140 Nassau street, New York City, in the City Court against the Adams Express Co. for \$1,000 for the death of a tiger.

Mr. Horne shipped a Royal Bengal tiger and a kangaroo from Jersey City to his animal show at Memphis. The animals, although in good health at the time of their shipment, arrived in Memphis so weak they could hardly stand. The kangaroo was saved, but the tiger died within a few days.

Notwithstanding the limited liability contract of the railroad, Mr. Rose is confident of holding the company liable for the full value, under the United States Interstate Commerce Law.

## RINGLINGS OPEN MARCH 25.

John Ringling this week (in New York) stated that the Ringling Bros' Circus would open at the Madison Square Garden March 25. The Barnum-Bailey show first plays the Coliseum, Chicago, April 1.

At the Garden, the Curzon Sisters in their aerial act will be one of the features of the engagement. At Chicago, "The Leamy Ladies" will act in the same capacity for the other Ringling circus. J. W. Curzon claims that "Pop" Leamy has taken his act in the remodeling of his own.

## POWERS' ELEPHANTS DIE.

Two of the elephants in the troupe worked by W. W. Powers and owned by Walter L. Main, died recently. Powers took the mammoths down to Jacksonville, Fla., to exhibit them at the fair. During the stay one of them became sick, due in part to change of climate, and died. Nothing of the trainer's plans are known in New York. The elephants were valued at about \$5,000 each. They were shown at the New York Hippodrome two years ago.

## DEMOLISH ORRIN THEATRE.

The Orrin Theatre, Mexico City, is being torn down. The work of demolition was commenced last week. The old building stood on public ground. The site was claimed by the city authorities for public improvements.

Ned Orrin interposed no protest. He has retired entirely from the show business and is now an influential banker in the Mexican capital.

Last season and this the Dick Bell show held forth in the Orrin theatre, the old feud between Bell and Orrin having been patched up. Bell will hereafter exhibit under canvas. He opens in the city immediately after Easter. A new top will be shipped from New York for the engagement.

## MRS. MELVILLE FOR STAGE.

Mrs. Frank Melville, widow of the late equestrian director at the New York Hippodrome, will return to the stage soon. She is working daily at the Metropolitan Riding Academy, breaking in a new pony for an animal act.

She will probably use her former stage name of Louise Bouchelle.

## SUE ANIMAL TRAINER.

Allen & Marryat, vaudeville agents, appeared Thursday morning in the Municipal Court as plaintiffs in a suit to recover \$250 commissions claimed from Francis Ferari, the wild animal trainer.

J. Harry Allen claimed that under a verbal contract made with Ferari, he supplied circus attractions for the showman's exhibition at Brighton Beach in 1907. He asserted that the understanding was that he was to receive a fee of \$250 for this service.

Charles Mercer, formerly assistant to Fred Hutchinson of the Buffalo Bill Wild West, arrived in New York this week from London. He is now secretary for Miss Andrews, the European agent for Charles Frohman.

## INJUNCTION DENIED WILLIAMS.

A permanent injunction against the Vitagraph Co. discontinuing its film service to the Percy G. Williams theatres in Greater New York was denied on Tuesday in the Supreme Court and the temporary restraining order obtained dissolved.

Mr. Williams alleged an oral contract for service during this season. The court held no valuable consideration was shown for the contract, but did not go further into the merits of the case, the application also having alleged that the Vitagraph Co. was a member of the Motion Picture Patents Co. and a "trust." The injunction application was based upon the demand of the Motion Co. for a royalty upon projecting machines, and its insistence that Williams, as an exhibitor, sign an application to the Patents Co. through the Vitagraph concern for service.

Maurice Goodman, who appeared for Mr. Williams in the action, said this week no further course had been decided upon. Mr. Williams left for Florida on Tuesday before the decision was handed down.

Following the court's decision it was reported that Mr. Williams had authorized the signing of Patents Co. applications for his theatres.

## 5c. FOR SEVEN SHOWS.

Evansville, Ind., Feb. 25.

The seven Main Street theatres have declared war on the Orpheum and The Grand.

For 5c. one can now visit the seven picture shows on Main Street in one day on one ticket.

The Grand and Orpheum are still charging the regular price, and doing big business, despite the new kind of combination opposition.

## DON'T ACCEPT REVOLT SERIOUSLY.

Chicago, Feb. 25.

The licensed renters and manufacturers (Motion Patents Co.) in Chicago are reticent regarding the attitude of the exhibitors, and do not seem to take the matter seriously. Saturday last was the final day for the exhibitors to apply for a license to enjoy the Patent Co.'s privileges, and a large number signed the applications, while others resented and were promptly cut off from service, engaging with the independent agencies.

## "INDEPENDENT" A FEATURE.

Chicago, Feb. 25.

The exhibitors left out of the Patent Co.'s franchises propose to start a campaign among the patrons of the nickel theatres in combating the former and its policies. A number of these places are getting up slides to be used during the performance, announcing the fact that independent films are used. Pamphlets, setting forth the objects of the two factions, it is said, will also be printed.

The Broadway, Waterbury, Conn. opened Feb. 13 with pictures and two acts. It is located next door to Poli's in that town, which is playing the Klaw & Erlanger legitimate bookings.

Frank C. Evans, late of The World's Trio, is managing the Broadway Theatre, Long Branch, playing combination vaudeville and pictures. The seating capacity is 1,800.

## MOVING PICTURE NEWS

## EXHIBIT INDEPENDENT FILMS.

Chicago, Feb. 25.

An exhibition of foreign films imported by Will G. Barker for the International Projecting & Producing Co., was given at the Sherman House on Tuesday afternoon. A large crowd of interested people, including many local exhibitors of moving pictures, was present. There are some very excellent views in the collection.

Mr. Barker says the International will have located two factories in this country before he leaves for England.

Herman Streycckmans, the secretary of the company, with some others, left for New York and other eastern cities yesterday.

Among the prominent officials who viewed the pictures were Fire Marshal McDonald, Frank Hoquan, Fire Attorney, and Barney Mullaney, secretary to the Mayor.

Independent films were exhibited in New York City Thursday at the Orpheum Theatre (Third Avenue). The exhibition commenced at 2 p. m.

Mr. Streycckmans and his party will remain east for about ten days, visiting various cities, showing the reels and holding meetings. On Friday they were in Boston.

## NO PICTURE SHOW HERE.

Montgomery, Ala., Feb. 25.

The local company, headed by R. C. Chambers which conducts the Montgomery Majestic, has announced its intention to build a new theatre, to be ready by the opening of next season to replace the present building. The house has long since been outgrown for vaudeville needs in this city.

The Majestic management has had the exclusive theatre property of the town. It is not opposed even by a picture show. Mr. Chambers is president of the Montgomery Light & Power Co., which owns the Majestic property. The new house will cost \$85,000. W. K. Couch will be resident manager.

## SPOOR AND KLEINE HERE.

Geo. K. Spoor and Geo. Kleine, the Chicago picture men, arrived in New York on Thursday.

Messrs. Spoor and Kleine are of the nine licensees of the Motion Picture Patents Co. It was said that a meeting of the Motion Co. people would take place while the westerners are in New York.

## PICTURES IN THE COLD BELT.

Chicago, Feb. 25.

C. A. Yernberg, who disposed of his picture theatre at Two Harbors, Minn., to his former partner, L. P. Christensen, is associated with several business men of Duluth to promote a circuit of moving picture theatres in northern Minnesota.

The Princess, Hamilton, O., will be converted into a moving picture theatre by J. C. Kilan.

The old Star, Atlanta, is being rebuilt for moving picture shows by J. B. Thompson.

## FOREIGN INTERNATIONAL COMMITTEE.

Paris, Feb. 15.

The official list of concerns represented at the Congress is as follows:

France.—Pathe Freres, Th. Pathe, Lux, Melies, Gaumont, Raleigh & Robert, Eclair, Eclipse, Lion, Radios.

United States.—Vitagraph.

Italy.—Ambrosio, Aquila, Cines Luca-Comerio, Itala, Pinerschi & Alberini.

England.—Cripps & Martin, Williamson, Clarendon, Paul, Gaumont, Limited (English company), Warwick, Urban.

Germany.—International Gesellschafts, Bioscope, Mutoscope, Menter.

Russia.—Drankoff.

Denmark.—Nordisk.

An international European committee was formed of the following: Charles Pathe, L. Gaumont and G. Melies (representing France), Paul and Hepworth (England), Messter and Olsen (Germany), Bolidi and Ottolengui (Italy). Mr. Rogers (Eclipse) is general secretary.

## ALL KINDS IN CHICAGO.

Chicago, Feb. 25.

The epidemic of combination moving picture and vaudeville theatres in Chicago is now more prevalent than ever. Not only are pictures displayed, but from one to five vaudeville acts are given, and they represent nearly every nationality in the world.

On the West Side (in the vicinity of Halsted and Taylor Streets, running as far down as 14th Street) are nickel theatres where Yiddish, Greek and Italian are spoken by the owners as well as the performers. Large signs characteristic of the performances inside are displayed in front. Most of these places are stores. Shows are given continuously, and the crowds around the box office indicate that business is at the top notch.

On Milwaukee Avenue (the State Street of the Northwest Side) there are at least three of these store theatres in each block, and stock lithographs with printing in different languages, principally Polish, Yiddish and Bohemian, are plastered in the narrow lobbies to attract attention.

## HISTORIC THEATRE PASSES.

The Nickel, Portland, Me., latterly devoted to pictures under the management of B. F. Keith, closed its doors Feb. 13, after a career of fifty-two years. On Saturday afternoon an ancient citizen of Portland begged Manager Stevens to permit him to buy the last ticket. He said that he purchased the first slip passed out of the box office more than a half century ago. He is eighty-six years old.

The Nickel will be torn down and an office building erected on the same site. Before the house reverted to pictures it had housed vaudeville under the Keith direction and before that was the home of a remarkable stock company.

Portland residents display playbills of a former decade which contain the names, as members of the stock organization, Junius Brutus Booth, Edwin Booth, J. Wilkes Booth, Agnes Booth, Billy Florence, Mrs. Florence and Yankee Robinson.

## FILM ROYALTY, TOO.

If a statement made by a prominent theatrical man this week is true, the Motion Picture Patents Co. has another source of income from royalty sources beside the machine license tax that figures up on paper into large amounts yearly.

This statement was to the effect that every foot of "blank stock" sold by the Eastman Kodak Co., to American manufacturers turns one-half cent into the treasury of the Patents Co. This tax is levied against the Eastman Co., under certain film patents held by the Patents people, said VARIETY's informant, but the Eastman Co. does not pay it. Instead they have advanced the price of sensitized film from 3 to 3½ cents a foot.

As the scheme works out it is the licensees of the Patents Co., eight in number, who pay this film royalty.

"I have not tried to figure out what this amounts to," said he, "but considering the vast amount of moving picture film turned out in this country in a year, the aggregate must represent a vast sum. The European manufacturers, as far as I can find out, are not called upon to pay this royalty, except in such cases as negatives are imported into this country and positives made here. It is thereupon evident that American manufacturers are paying more for American made material than those in France and England."

## "What a Uniform Will Do."

This is a rather vague comedy tale. Two burglars break into the home of a policeman and steal his uniform. One of the house breakers dons the blue and buttons and the pair use his masquerade to further their confidence game. One gathers a crowd by his promise to perform a sword swallowing feat. He collects in advance and just as the crowd becomes insistent upon his performing the feat, the bogus policeman breaks through and disperses the mob. In the end the real policeman comes upon the scene and drags both imposters to the station house. The adventures of the pair make a rather slight background for six hundred feet of pictures or so. Much of the length is padded out and it moves slowly. *Rush.*

## "A Little Coquette."

A rather ordinary reel, insofar as originality of matter is concerned, is "The Little Coquette." As the name indicates it is a comedy subject. A young woman trifles with three lovers at the same time. It happens that all three select the same afternoon to make a call. When the second is announced she hides the first under the settee and when the third is announced the second goes behind a screen. They discover each other and a general fight ensues. Police come on the scene and the trio are arrested. Arraigned before a magistrate, the coquette makes eyes at "His Honor." The judge jails the rivals and papa gives his blessings to the judge and the coquette. The story is as old as comedy itself and has been used for moving picture purposes time out of mind. *Rush.*



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in or Around New  
York City.

Jack Lorimer, Lincoln Square.  
Frederica Raymond and Co., 125th  
Street.

Paris Chambers, 125th Street.  
3 Lloyds, American.

4 Dancing Dennos, Third Avenue.  
Count Dohna, Bayonne.

Howard Hall and Co.

"The Man Who Dared" (Melodramatic).  
27 Mins.; Full Stage (Special Set).  
Lincoln Square.

There's a lion in "The Man Who Dared." I called on the lion after the performance at the Lincoln Square Monday evening. Jack Levy remarked, "if you tell a lion you remember him from Africa, that will make him talk." So I opened with the Africa line: "Do you remember me from there?" said the lion. "What must you think of me then in a piece like this? Say, they have me hooked in right here, haven't they? Playing in vaudeville with these melodramatic actors. It's certainly the limit. I'd rather be out with a wagon show. Did you catch me yawning? I couldn't help it a couple of times. When those pikers were betting twenty-five million francs on the wheel, what did you think? In rehearsal they used to bet a couple of hundred million, but I guess they lost their nerve. If you won't say anything, I'll hand you something right. Sure, now, don't repeat this, for if you do I may be trimmed for a meal any day by this bunch to get even. Well, I thought we would be closed after the Monday matinee, but Hall must have some kind of a contract with Blaney, and they are playing it out this way. Ain't the sketch the grandest little shine you ever saw? It used to be a melodrammer on the Stair & Havlin Circuit, and Howard Hall was the main squeeze. The big scene was where he comes in my cage with a revolver to get back that woman's glove. Of course, the audience thinks I'm a savage cuss, but bless your heart, if he and the rest of the crowd would only stop their acting, I wouldn't even look at them. Me bite 'em! Why, I didn't want to go on to-night, and the stage manager had to kick me a couple of times before I would get up. Do you know what I said to Hall when he got in the cage? I said 'If you pull off any of that acting stuff in here, I'll eat you up.' I was scared to death he would. Just think of me watching that thing twice a day. A couple of times I looked at the audience and then looked at the actors. I don't know how either of them stood it. If they ever tried to put that over in Africa! But what's the use of making a holler. I'm up against it, I suppose. Say, old pal, there's one thing I want you to get right. They don't bar me in to keep me away from the audience; the bars are to keep me from running away from the sketch. Do you think they will close us soon? I hope so. They will if they have any sense. If you meet any of the circus bunch who wants me for next season, will you do the best you can. I will work three years for nothing if you can separate me from this act. They don't need a lion anyway; they need a storage house."

Sime.

## NEW ACTS OF THE WEEK

Maude Odell and Co. (10).

"The Maid at the Bath" (Posing).  
35 Mins.; Full Stage (Special Set).  
Lincoln Square.

Maude Odell has another introduction to her posings, written by James R. Garey. There is little to choose between this and the other. The present one is longer, which makes it so much worse, for if Miss Odell and the six or seven young women who are showing their figures along with her, would just show and quit, it wouldn't be quite so bad, although this "posing" is sliding backward every day. "The Maid at the Bath" is the big picture, with the group bunched around in fleashings, a colored attendant in tights standing upon either side. The ushers must have liked it, for they applauded. Maudie had on a short union suit reaching from just above her knees to the breast. It looks as though Maudie is all through on the bare thing, unless she will take everything off. The Lincoln Square stood for it before; why not again. It's the only way the house can get the crowd to fall again. The worst actor of the previous act is absent. The present couple of men are well enough, but the dialog does for this what that actor fellow did for the other. It's

In the reviews in this Department hereafter, the opinion expressed as to the class or possibility of an act will relate strictly to the house and grade of vaudeville the act reviewed is then appearing in. "Smaller time" will not hereafter be employed in the sense it formerly has been, before the introduction of the "combination," "popular" or "10-20" vaudeville.

a comedy act anyway; nothing could be funnier than Maudie making an illustrated picture series of herself while Daisy Chaplin, the maid, sang "The Old Oaken Bucket" at the piano.

Sime.

George Mozart.  
English Comedian.  
18 Mins.; One.  
Colonial.

George Mozart, an Englishman, brings a partly new vehicle for his return American engagement. The "hat drama" does not figure, although the point of the Englishman's humor is still shrewd burlesque. Mozart has a native knack for travesty and exercises it most effectively to make ridiculous the stilted twaddle and nonsense that masquerades on the stage as romantic and emotional acting. All the burlesques, there are half a dozen of them, are incidental to a song called "Walk, Walk, Walk." First the comedian shows how an ordinary human behaves under a given set of circumstances, as, for example, a young man saying goodbye to his sweetheart, and then works the same episode into a stage version, a la J. K. Hackett. The result is amusement. For the finish he again gives an imitation of a clarinet player trying to make music while a small boy stands close by and consumes a lemon. Following a strong comedy turn (Ed. F. Reynard) at the Colonial Monday afternoon Mozart also went down as a strong comedy feature.

Rush.

Eddie DeNoyer and Danie Sisters.

"Uncle Billy's Return (Comedy).  
32 Mins.; One (2); Full Stage (30).  
Columbia.

In trying to play a sketch instead of doing a straight singing and dancing specialty Eddie DeNoyer and the Danie Sisters are shooting wild a mile. The sketch is weak, and the principals, while they are sketching, are also. The piece involves an old idea, far from funny, and DeNoyer is not a strong enough comedian to make it so. The Danie Sisters, in their attempts to do polite sketch work, are the funniest thing in the act. Getting down to a singing and dancing specialty where the trio belong would be a matter of simply selecting suitable numbers and arranging dances. The Sisters dress neatly, making two changes, and do the singing and dancing required capably. Mr. DeNoyer works as a tramp, securing little comedy out of it, excepting that which goes with the make-up. He does about thirty seconds of a capital dance near the close, in which the girls join. This, in any case, should have finished the act, but the trio continued until too late to exit upon applause. Eddie DeNoyer and the Danie Sisters with a straight singing and dancing specialty

Mlle. Fregolia.

Quick Changes.

15 Mins.; Four (9); One (2); Four (4);  
(Special Setting).  
Bijou, Brooklyn.

Mlle. Fregolia is programmed as "Direct from Europe." She does attempt to speak with a foreign accent (Italian). Perhaps it is natural; but the accent sounds much like a studied copy of Bernardi's. There is also a great deal more in the lightning change act resembling Bernardi's. The transparent scene at the finale is not in use by Mlle. Fregolia, although the general scheme of that sketch otherwise is. As Bernardi has never asserted he was entitled to any of his own act by virtue of having originated it, other than the transparency, so Mlle. Fregolia need not necessarily be accused of copying the Italian, although she has copied someone. The opening scene in which the woman plays eight characters is similar to Bernardi's, even to the policeman coming down the aisle, ascending the stage, and closing with the same speech. In "one," Mlle. sings a song. Unless there is a dire necessity to do this, she should stop it. The finale is a change act with four characters involving a tale of domestic duplicity. The novelty of Bernardi's act was the transparent scenery through which his costume changes could be followed by the audience. The novelty of Mlle. Fregolia's number lies in the fact that she is a woman; changes as quickly if not more so than Bernardi; is as good a boy (waiter) as he; is a better girl and woman (naturally); has a more flexible and melodious voice, and for a small grade vaudeville house, Mlle. Fregolia is a big act. For any vaudeville house where a lightning changer following the Fregolia style and work has not shown, Mlle. Fregolia is just as valuable as anyone who could be secured; perhaps more so because she is a woman, and rather good looking—especially in boy's clothes. In announcing the act, Mlle. concludes with saying "Yours truly, Mlle. Fregolia." That's plainly "copping" some of John L.'s stuff. She should be told the difference between writing a letter and making a speech.

Sime.

George Whiting and the Clark Sisters.  
"Sonologue."

15 Mins.; One.  
125th Street.

George Whiting is giving a series of neat comedy songs, aided by the Clark Sisters, much in the same manner that he followed in partnership with the Melnotte Twins. The trio attempt no strong comedy effects, working rather for quietness and neatness. The comedian has a solo (a "coon" song) to fill in while the Clark girls make a change of costume, and they finish with another odd ditty about the frog who said "glunk." Whiting does some ridiculous vocal gymnastics here that had the house laughing and finishes with a short recitation for an encore. The two girls work nicely, although they might contribute a bit more of dancing. "No. 5" at the 125th Street this week, the act did moderately well, although it was witnessed on Tuesday evening under adverse conditions, the weather holding down attendance on the lower floor and probably putting the audience in anything but an amiable mood.

Rush.

**Dainty Dottie Dale and Co. (1).**  
**"As Children See Us" (Comedy).**  
 17 Mins.; Five (Parlor).  
 Bijou, Brooklyn.

The billing for the act is "Dainty Dottie Dale, assisted by Harraal Dale." The "Harraal" must run for the "Dottie." Both are "kids." During the sketch Dottie informed the Bijou audience she is not permitted to sing in New York. This was just before an impersonation of Vesta Victoria in "Now I Have To Call Him Father." That announcement and all extraneous talk should have been taken out. It affects the piece, which contains the germ of an excellent story, capable of being highly developed for comedy purposes. "As Children See Us," per the explanation made by Dottie, is the impression left upon the young of the family by the elders. Dottie becomes the wife; Harraal the husband. They have "scraps," artistically and realistically true to the average married couple. It is funny in dialog often, and in idea all the time. During the action, the wife informs the husband that should anything happen to him, she could earn her living upon the stage. Then Dottie lets the audience in on the hitherto secret fact that she is an imitator, not a very good one, but good enough for her age and size, the girl appearing to be about fourteen, and the boy perhaps a year under that. Whoever composed the piece should have ordered the children when assuming the elderly roles to dress accordingly, the boy in either a sack suit with long trousers or evening dress, and the girl in a house or décolleté gown. Dottie plays naturally and is in the "prodigy" class. Harraal forces himself, and is hard, but the children, in the piece as it is, will afford amusement. They are very suitable for the smaller towns and for matinees. At the Bijou the act "went big," and would appeal particularly to the medium grade houses. The children have not been well coached. There is no excuse for the girl when obliged to recite the Victoria song through the restriction against singing it, having repeated in verse the chorus (the refrain when singing). The training betraying a certain mechanical bearing and delivery is too often obvious. *Sime.*

**J. W. Cooper.**  
**Ventriloquist (colored).**  
 17 Mins.; Three (14); One (3).  
 Bijou, Brooklyn.

J. W. Cooper is the first colored ventriloquist of record. He employs five dummies of a poor quality. The set is supposed to represent a barber shop. While Cooper is cutting the hair of an old man, the others chime in. There is a dusky looking manicure, and she sings, but is too far away from the operator to help the simulation he attempts. What Mr. Cooper might do to improve the act would be to secure a young mulatto girl, allowing her to sit throughout the performance in this chair and have the audience guess whether she is a "dummy." There is some novelty in seeing a colored ventriloquist. Mr. Cooper is progressive. When the proceeds of his labor shall have given him regular looking figures, with a regular barber shop interior, Cooper may get ahead; now he is a good act where he is. His powers of ventriloquism in this particular instance are not important; he can do very well when near the figures. *Sime.*

**Rice and Cady.**  
**"The German Collegians."**  
 15 Mins.; One.  
 125th Street.

The familiar German dialect team return to vaudeville with a new line of talk. They make their entrance to the accompaniment of sounds as of a riot off-stage and picking up the subject of college from the college yells (which are heard), have five minutes or so of fairly amusing cross talk. From that they go into the conventional sort of twisted speech, built around a new breakfast food that one has invented out of "excelsior." All of the talk is new and for the most part bright. The act scored. *Rush.*

**Lealie and Baker.**  
**Imitations.**  
 18 Mins.; One.  
 Keeney's.

Leslie and Baker compose another good-looking song and dance team led astray by imitations. With appearance, dancing ability and fair singing voices, it is difficult to understand why this pair ever considered imitations. They did George and Josephine Cohan just as well and just as badly as a hundred others have done it. Mr. Baker did Eddie Foy and a poorer imitation has never been seen, unless it was possibly the one he did later of Bert Williams. His Harry Lauder, was, strange to say, his best. Don't grow excited. It didn't go far. Miss Baker did Bessie McCoy's "Yama," doing enough of the dance to show that she was wasting her time. As a finish she did George Walker to Mr. Baker's Bert Williams. Neither held any merit. Baker and Leslie should frame up a neatly dressed singing and dancing specialty, which may land them right; imitations never will. *Dash.*

**The Huxters (3).**  
**Acrobats.**  
 5 Mins.; Full Stage.  
 Lincoln Square.

The Huxters are programed as "England's Representative Leapers." They are ground acrobats of a fair grade with one good trick. The blonde of the trio makes a wide flying somersault off an inclined stand, going over several chairs and four men beyond. *Sime.*

**Burns Sisters.**  
**Musical.**  
 12 Mins.; Four (Parlor).  
 Bijou, Brooklyn.

The Burns Sisters may be "local" or a "new act." They look much too young to be anything else than either. It is a musical number, one sister playing the piano; the other the 'cello, and both singing; also finishing with "Rainbow" on table bells, the strongest card in the act, although the 'cello solo did something. The soloist has seen the Musical Cuttys at close range. Probably she has watched them so often the resemblance to the Cutty girl who also wields a 'cello under the spotlight is not so remarkable as it seems. The girls are not "classy" musicians; they don't have to be through their youth, and in the small houses, can be placed almost anywhere on the bill. *Sime.*

"Menetekel," the occult act of William Perol, plays the Bijou, New Brunswick, next week.

**Tinkham's Death Cage.**  
**Bicycle.**  
 10 Mins.; Full Stage.  
 Columbia.

Tinkham's Death Cage is not a cage at all; it is a saucer track resting on the floor and running about five feet high. Two men and a woman make up a trio of riders who ride around it at a break-neck speed, passing each other above and below, making it rather exciting. As a finish one of the men encircles the track twenty-five times on a motor cycle. The noise of the machine and the rattle of the planks in the track make it appear as though he were moving twice as fast as he really is. It is a good finish. The trio have good appearance, dressing in neat white uniforms. The act was a hit at the Columbia, and where "Globe acts" have not been seen, should cause talk. *Dash.*

**Haight, Dean and Co. (1)**  
**"A Mist Meeting" (Comedy).**  
 19 Mins.; Full Stage.  
 Columbia.

A nineteen-minute talkfest sums up the farce that Chas. Haight and Laura Dean are showing at the Columbia this week. The company consists of a bellboy who appears only two or three times, repeating what is supposed to be a catch line. It catches in his throat two out of the three times. That is as far as the catch goes. The sketch is along familiar lines. A young woman coming to the big city engages a room at a Broadway Hotel and is shown by mistake into a room occupied by a man recovering from a "souse." The man awakening can find but a portion of his wearing apparel; the girl discovers him in this predicament. From this situation the talk commences and runs through unbroken. Some of the lines are good and a few laughs are aroused, but there is a lack of action, most essential in a farcical piece. Both the principals do very well, but the material is not of the kind to bring out their capabilities. The sketch did nicely with the Columbia audience. *Dash.*

**Mantilla.**  
**"Salome" Dance.**  
 5 Mins.; Full Stage.  
 Columbia.

They don't care much for "Salome" dances over the Columbia way. They let Mantilla prance five minutes without doing anything worse than passing a few remarks. Mantilla has nothing new to show in the "Salome" line, or any other line. She wears enough clothes to satisfy any police magistrate and "wiggles" harmlessly. Her dance is more after the contortion style of La Sylphe than any of the others. There are great many children present at the Columbia matinees, and it would be just as well to leave the "Salomers" to the houses where the audiences appreciate high art, undraped. *Dash.*

Theatrical agents and other show folk will find a great convenience in a device just being introduced in the New York hotels. It is an automatic typewriter. Placed in hotel writing rooms a dime inserted in a slot device unlocks the keyboard so that the machine may be used. At the end of half an hour, measured by a clock attachment, a bell warns the operator that his lease is about to expire. Another dime renews the time limit.

**Jack Stockton.**  
**Monolog.**  
 11 Mins.; One.  
 Bijou, Brooklyn.

Jack Stockton may or may not be strange to New York vaudeville. He does not handle himself like anything approaching a newcomer or an amateur. In tramp dress, he speaks of the interior of a prison visited for a few years, calling it a "college." Charles Robinson, of "The Night Owls," had a monolog somewhat similar. He may be using it yet. Stockton closes with a "play-title" recitation. He makes a desirable act in "one" for the combination vaudeville houses. *Sime.*

## OUT OF TOWN

**Cecil Lean and Florence Holbrook.**  
 22 Mins.; Full Stage; Close in One.  
**"Just as They Are" (Songs and Talk).**  
 Majestic, Chicago.

Cecil Lean and Florence Holbrook deserted musical comedy at the La Salle, where they were an important fixture for several years, making their second plunge into vaudeville, heading an exceptionally good bill at the Majestic this week. They have surrounded themselves with a sketch that bears symptoms of a plot. It is named "Just as They Are." This is an error. Just as they are would show them in very delightful moments, and those moments are brought to view after the sketch portion is dispensed with in the early part. The action has to do with a play rehearsal at home. Several songs, lyrics by Mr. Lean, one or two by Collin Davis, and all the music by Miss Holbrook, won immediate favor. The hits were "Me for Michigan" (topical), and "The Fan." In the latter Mr. Lean is at his best. The "chatter" song brought much applause. It is the same they originally introduced in "The Soul Kiss" season before last. The combination of songs and bits of dialog were refreshing and invigorating. Lean and Holbrook are youthful in appearance. They should stay in vaudeville a long time, not only in Chicago, where they are favorites, but elsewhere as well. *Frank Wiesberg.*

**Charles Doolin.**  
**Songs.**  
 Keith's, Philadelphia.

This is Doolin's initial plunge into vaudeville. He has gained considerable reputation on the concert stage as a singer of ballads, and last season appeared as an extra feature with Dumont's Minstrels for one week. In addition he is probably one of the most popular ball players ever in Philadelphia. It is the latter that makes him a strong card in vaudeville, and there was no question of the wise move of the local manager in putting him in the show along with the Mike Donlin-Mable Hite sketch this week. Doolin wisely chose three numbers, and each brought ready response. Several recalls finally extracted something original in the line of curtain speeches. Doolin modestly admitting "I'm too nervous to do any more." Doolin ranks well up as a straight singer of small experience, and as a box office attraction his batting average is right up with Wagner, Donlin, Cobb or any of the other champions.

*George M. Young.*

(Continued on page 31.)

## DREAMLANDS AND MAJESTICS

Miner & Marion's "Dreamlanders," on the Western Burlesque Wheel, and Fred Irwin's "Majestics" on the Eastern Wheel, stand at the head of their respective divisions this season.

All the shows on both Wheels, with five or six exceptions, including two possible competitors for honors: "Mardi Gras Beauties" with Andy Lewis (Eastern), and "Morning, Noon and Night" (Western), have been reviewed in VARIETY since starting out for the long lap each circuit entails.

Rush has seen both the leaders and those shows on each wheel I have not. Those which Rush has not reviewed, I have seen. Rush is agreed that the classification of the two leaders is correct. This being our joint opinion, unbiased by any personal interest or consideration, we are indifferent whether anyone coincides, or whether prejudiced managers in favor of their own shows raise a protest.

Rush for himself says Dessauer & Dixon's "Big Review" (Western) is the nearest approach to either.

I saw "The Majestics" at the Gayety, Hoboken, last Saturday matinee; the same evening "The Dreamlanders" at the London, New York. "The Dreamlanders" had the disadvantage of a small stage at the London. The better show of the two would be a matter of personal opinion by whomever cared to make as close an observation as I did, carrying the impressions from one direct to the other, having everything fresh in mind.

Mr. Irwin's show is a sermon for burlesque managers, and he is a shining light as a stage director. He understands burlesque, and with the knowledge of the shows preceding and following him, the dominating in production and personnel attempted, Irwin is following a theory of quantity with some quality in "The Majestics." The piece is named "The Americans in Paris," and is in two acts. The opening scenes in it are somewhat similar to the first part setting of the two-act "Red Moon," the piece of "The Dreamlanders." Dave Marion wrote the book, lyrics and music of "The Red Moon"; also staged it. Mr. Irwin wrote the book of his piece; Joe Hollander, one of the two principal comedians in it, wrote the lyrics and music. Marion is the chief comedian in his own show.

"The Red Moon" is a connected narrative, fairly well held to, with the lyrics in several instances having a pertinent relation to the tale, something absent in "The Majestics" piece, other than the song "I'm Thirsty All the Time" (in front of the Cafe Maxim) the best "put on" singing number seen this season. It is one of the big hits of the show.

With that exception the Irwin show does not follow a set trail, although there is a slight foundation built for "The Duel" scene, and the duelling in which the comedians participate is followed by the sixth scene ("French Prison Yard"). While the prison scene evokes howls and gales of laughter, it drags the show somewhat, for it is unquestionably too long, with some of the comedy a repetition.

"The Red Moon" drags as well, but that occurs towards the opening of the olio, and again at the close of the act in which Mr. Marion appears. While he is a riot in the "Walk, Walk, Walk" song, Mr.

Marion for an encore uselessly sings "Flanagan," and in another encore to follow, "Scenes From Life," there is an excessive verse before the finale of it is reached, a setting showing a church with the worshippers entering, passing a beggar woman seated on the steps, who is assisted by the present of a sum of money from a woman of the streets while the churchgoers pass out with the woman unnoticed. It is really an excellent piece of stagecraft, with an unbelievable amount of sentiment expressed in the picture through an atmosphere of unreality and smoke. It might have been better, however, for Mr. Marion to have reversed the order of his act, having the "Life Scene" first. At the London a moving picture separated the olio from the second act or burlesque to permit the setting being made.

Similar waits necessary during the seven scenes in the Irwin show were filled in by the comedians or numbers. At one time the "I'm Thirsty" song sufficed, though this is an important part of the show, but no bigger in its way than the "beer exchange" used at another time between Gus Faye and Mr. Hollander, a piece of business excruciatingly funny, and belonging to Mr. Faye, having been done by him when a member of Farron and Faye and perhaps before. It has been appropriated by others, particularly Kolb and Dill. Again for a wait The Peerless Quartet, after all the immense volume of singing before their appearance, held the audience for what would have been a wait otherwise, and the quartet did exceedingly well. They are four well-built, clean-looking and well-dressed boys, who have much to do with swelling the ensemble singing. Another bit in "one" was the "stranded sister act," and their manager, with quite some good comedy. These, and the many scenes with the lively work and continual moving about, give speed to "The Majestics." There is as much speed in the pieces of "The Dreamlanders," made short by the olio.

Both Messrs. Irwin and Marion have discovered that rapidity in action and song is all desirable, and they have also discovered another point; each of them: the intelligent handling of lights. In "An Affair of Honor" (remindful of Frederic Thompson's "Duel in the Snow"), from dawn to daylight is well handled, even if full daylight does break abruptly, while in "The Red Moon," during the "Moon, Moon, Moon" song, the calcium is made to play the lights upon the pretty costuming of this number most effectively, and always harmoniously.

The dressing is a feature with each show. One is at a loss to select the female principals in "The Majestics" from the mass of women on the stage. There is no "soubret." All the girls are dressed as a leading woman or soubret would be, and it affords an air of variety to the gathering. There are some numbers when the chorus shows forth. Clara Rackett's name is the first on the program, and Miss Rackett is given the most to do, concluding with a "Salome" dance at the finale. The same thing is done by Louie Rice, the soubret of "The Red Moon." As a matter of preference, I believe Miss Rice is presenting a better "Salome" dance than has been shown in

New York City, with the exception of Mme. Froelich. Miss Rice gives to the dance an expression of passion, without the flagrant "cooch" movements, which the others (outside burlesque) have missed entirely. But as for that, the appreciation of the audience at both houses for the "Salome" was on a par. Neither secured applause. Miss Rackett did her dance on a roof, according to the back drop.

Agnes Behler is the leading woman of the Marion show, and Miss Rice is a lively girl in it, as is likewise Viola Napp, a neat and graceful toe dancer, very much over made-up and foolishly billed as "The Genes of America."

"The Red Moon" contains some good voices among the men, enough to furnish a quartet of male singers from the cast. There are nine men in the show, including two high-grade "straight" men (Fred C. Collins and Fred Ireland).

"The Majestics" have a dozen or so men, mostly employed for a male chorus, and more women choristers and principals than "The Red Moon." "The Majestics" go in for operatic vocalizing and "bits" for comedy, although having special numbers of good melody, without the uniform semi-catchy swing of the Marion music.

The extent Mr. Irwin will go to secure a voice may be mentioned in the case of Magda Dahl, who is employed to lead an opening chorus only during the performance. Miss Dahl is a soprano, and is the Semberich of burlesque as far as voice is concerned, while her easy bearing, evident vocal cultivation, and also evident stage training in other productions stamp her immediately as a marvel for a burlesque show, besides all of which, Miss Dahl is a pretty woman.

In the comedy department there is probably no German on the stage who secures more laughs than Gus Faye ("Majestics"). He is versatile in the part, of quick wit, and ably assisted by Hollander as another German in the comedy scenes, and these two have the fun to themselves. Ernest Rackett appears during the pieces, scoring one of the big marks when he and Clara Rackett have their "Fitz in Evening Dress" along toward the finale. Mr. Rackett seems to be burlesquing the real Fitzsimmons he mimics, and it goes better, while a song in use brought so many encores Rackett grew tired.

The comedy of "The Red Moon" is furnished by Marion as "Snuffy," the hare-lipped explosive cabman. This is a distinct characterization by Marion, and there is no bigger hit made in burlesque than Mr. Marion wins. It is impossible to believe that there is a bigger success scored by any comedian anywhere than Marion brings about with his excitable horse driver, always looking for a fight; never fighting, but taking solace in jamming his hat down on his head, and literally "blowing up." From the moment of Marion's entrance there is comedy and laughs, never ceasing. While it may be said that Marion is 80 per cent. of his show, which he is, and that "The Majestics" depend upon no one person in the company for that percentage of success, the fact remains that along with his other contributions to "The Dreamlanders" Marion "makes" the show with his unique comedy character.

The settings of both productions have been carefully looked after, with the opening scene of "The Red Moon" (interior of Maxim) a laudable and creditable ef-

fort. The small stage at the London could not disguise the elaborateness of the set, with a well-painted background, perhaps modeled upon that in "The Merry Widow," but bright, attractive and not harshly contrasting with the surroundings.

As to contrasts, Marion is full of them. There is always a contrast. Even when he takes on the character of the rich old father to the "young blood" who sousingly wagers \$500 he will go up in a balloon, Marion turns off the serious recitation indulged in with a laugh. "Mother's Health," a song, is in contrast to the usual selection, but it scored heavily, and it must have been the custom over the road, for many encores have been prepared. "Good-bye, Old Pal, Good-bye," the finale of the first act, has been the first finale heard this season where a speech was required to quiet the applause. In this Marion (during the second encore) jumps into the middle aisle, shaking hands with everyone within reach while keeping within the spirit of the song. The aisle is again utilized in his "Walk, Walk, Walk," where a crowd of the company on the stage march up and down the centre passageway.

Three hare-lipped characters are on the stage at one time. One is the cook of the restaurant, who is about to fight "Snuffy" through believing the cabman is mocking him. A policeman called in to arrest the pair is afflicted also and the gibbering match tests the strength of the orchestra chairs.

And the great enlightening fact remains that both are "clean shows." There is nothing suggestive in either. Messrs. Irwin and Marion leave a big question mark: How many managers in burlesque can follow them?

If "The Majestics" and "The Dreamlanders" can go through the season, each doing big business on its own Wheel, why could not every show do the same if similarly equipped? If either of these shows is not taking the record for its circuit, it is not because of the show or a lack of appreciation for it, but because other and greatly inferior shows have either forced the patrons beyond belief in a good organization, or they have been educated to another style of performance. *Simc.*

Alice Cheslyn retired from Robie's "Knickerbockers" Saturday at Cincinnati. She will join her husband, Harry Dudley, and they will play vaudeville dates as a team.

Williams & Walker's "Chocolate Drops," with King and Bailey featured, have been signed by Geo. L. Archer, who owns the act, to play fifteen weeks over the Sullivan-Considine Circuit, opening March 5 at Winnipeg.

Jenie Jacobs presented herself with another ring this week; a turquoise surrounded with diamonds. It looked so good to Jenie after seeing it on her own finger, she wanted to give it away to someone who doesn't know the difference between "white stones" and a roller coaster.

Frobel and Ruge have been placed on the Orpheum time by Pat Casey. The act opens March 7 at Butte. It is six years since the team left New York for the other side.



# PARKS AND FAIRS

Seattle, Feb. 25.

The Alaskan-Yukon Exposition is in first class shape. Showmen are saying that the big fair could open to-day, and go through, although the formal opening will not occur until June. The Exposition will run until November. It's the biggest thing ever attempted in this section of the country, and the west is wild over it and the prospects. So far the Exposition has not asked for outside aid, and much capital is being made out of this fact to evidence the stability of the affair. Substantial buildings have been erected upon the campus of the Washington University. They will revert to the college upon the Exposition closing. The location is ideal; between two large lakes. Roltare is here, trying to form a corporation to place "Creation" and other of his productions. The "midway" will be called "The Pay Streak." Capt. A. W. Lewis will be in charge of it. All concessions are reported well disposed of. Special railroad rates are expected to attract large crowds even from the far east, although the territory west of Chicago or even Denver can furnish enough visitors.

Baltimore, Feb. 25.

Plans are forming under the direction of Baltimore and Washington promoters for the establishment of a \$350,000 summer amusement resort on the line of the Pennsylvania Railroad and the Baltimore & Annapolis electric road between this city and the capital. The promoters have an option on a 1,000-acre tract of land on the Little Patuxent River. It is proposed to purchase this parcel for \$75,000 and expend \$275,000 in the building of a summer park. The stream is to be dammed and the spot where the resort occupies the bank spread out into a broad lake. Work will be started, it is said, as soon as the weather is settled.

Lincoln, Neb., Feb. 25.

Summer resort promoters are shying away from this locality. Almost all the ventures that have been undertaken here have proved failures owing to the notoriously uncertain weather of this territory.

The Philippine Constabulary Band, of eighty-five native musicians, which makes a 13,000-mile journey to attend the inauguration ceremonies at Washington, March 4, will give afternoon and evening concerts at the New York Hippodrome Sunday, March 7. The organization is directed by Capt. William Loving.

H. T. Foster, manager of Four Mile Creek, Erie, Pa., announces the season opens June 5.

A theatre seating 3,000 people will be one of the features at the new park to be built at Jacksonville, Fla., for next summer. Vaudeville and other light entertainment will hold forth. The St. James Amusement Co. is the owner.

Baltimore, Feb. 25.

An application for a receiver for Electric Park was made last Friday by the Southern Investment and Security Co., F. C. Schanberger, J. A. Fechtig, Jr., and

R. E. Lee Marshall. Judge Duncan signed an order to show cause on Feb. 27 why a receiver should not be appointed. The application alleges the U. S. Amusement Co., which operates the park, is insolvent. It also asks for a restraining order to prevent the foreclosure of a chattel mortgage. Max Rosen, manager of the Amusement Co. and the Park, says the Park is able to pay all its obligations. Mr. Rosen was manager of Electric Park last season, the first successful one it has had.

An American (and a New Yorker) named Hovort has invented a "wireless" to pass through the ground instead of the air. He is also the designer of an "Electrical Show" to be the feature of the parks booked this season by the Atlas Booking Circuit. The Atlas and Hovort have entered into an agreement to place the "wireless" in each of these shows (contained in a building specially constructed), and a communication will be established between the Atlas' chain of parks from Boston to Chicago. The "wireless" will act as a "ballyhoo" outside the entrance. Inside there will be an illustration of the many wonderful uses to which electricity may be applied, including a great amount of comedy. An electrical flower garden with a musical act secreted among the lights will be a decorative feature.

Morris Beifeld, vice-president of "White City" Chicago, has placed a contract with the Atlas Circuit to install 80 amusement devices in the Chicago pleasure ground next summer. Plans are being drawn. There may be a swimming show there, with the Finneys as the exhibitors. One building, 200x100 feet, will be fitted up with amusement devices only.

An indoor circus will play for a week at the Armory, Troy, N. Y., commencing March 12. It will be held under the auspices of the National Guard.

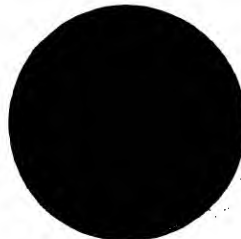
Leo Meyers, general manager of "Vanity Fair," Providence; R. I., has placed the bookings of his park with the Atlas Booking Circuit for the coming season. "White City," Binghamton, also signed with the Atlas this week.

W. S. Wright will once more act as general manager for the North Beach Amusement Co., Long Island, N. Y., this summer. The directors of the company meet during May, when the details for the summer at North Beach will be placed in form.

The opening day of the new Queensboro Bridge, running from the foot of East 59th street, New York, to Dutch Kills, Long Island, will take place on June 12, with a great display of pomp and ceremony. "The Queensboro Bridge Celebration" is a company composed of many prominent Long Islanders who will have a week of amusement at the Dutch Kills side to commemorate the event. The usual outdoor amusement devices will be on the grounds, and Director Stone (formerly of the Thompson & Dundie forces) will have charge.

## "SKIGIE" CALLS AT THE GRAND, SYRACUSE, AGAIN

Says the "Orchestra Is Aces." "Tom Walker Was Sore as a Fool," and Hopes He "Won't Make a Bum" of Pat Rooney's Shoes.



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

Syracuse, Feb. 22.

There were as many people coming out of the Grand to-day (Grand Opera House, Syracuse, N. Y.; Washington's Birthday matinee) as there were going in, and before I tell about the show, I'm going to say that the orchestra at the Grand is aces and as good as any I ever heard in New York.

Reynolds and Donegan are good skaters and the girl did a hard stunt on rollers. She played a banjo, spinning around like a top. They wear very nice clothes.

Juggling DeLisle looked very nice in a white suit and he did something new with Indian clubs. There were little mirrors and they reflected all over the house. His trick with the fire hats I've seen before.

I liked Dan Burke ("Dan Burke and His School Girls") better when he had six girls. He's been doing the act so long, I think he ought to get a new one. Paul Quinn and Joe Mitchell ("The Land Agent") were all right. They talked.

I was glad I ran into Tom Walker again ("The Devil and Tom Walker"). I liked it better this time than before (Alhambra last week). The "wireless" was broken and Tom Walker (John B. Hymer) was sore as a fool. Kelly and Rose are singing new songs.

The Brothers Byrne are pretty good. It's all rough house.

I could write more about the show, but I'm going to be in a minstrel show (amateur) to-night, and dance with Pat Rooney's wooden shoes. I hope I don't make a bum of it.

### NEXT WEEK'S HEADLINERS.

NEW YORK.

Fiske O'Hara, Colonial.  
Annette Kellerman, Alhambra.  
Eva Tanguay, 125th Street.  
Sidney Drew & Co., American.  
Neil Burgess and Co., Hammerstein's.  
Harry Bulger and Co., Orpheum.  
Joe Welch, Fulton, Brooklyn.  
Chip and Marble, Greenpoint.

CHICAGO.

Ezra Kendall, American.  
Cecil Lean and Florence Holbrook, Olympic.  
Bessie Clayton, Majestic.  
Star, Windecker's Band.  
Lillian Mortimer and Co., Haymarket.

### GOLDEN CROOKS.

Jacobs & Jermon have a regular burlesque show in this year's "Golden Crook" organization. In the first place the cast is a large one. Beside a chorus of twenty-two there are nearly a score of principals. Out of these there are perhaps half a dozen who attain no prominence. The others are clever specialty people.

Jack Reid is principal comedian, first in a tramp part and later in his more practiced role of Irish politician. Only once did he fall back upon rough tricks to catch laughs. This was during a political speech in the burlesque, where a stuffed club figured. For the rest his fun was quiet and effective. William A. Inman is the foil to Reid in both pieces, playing a tramp and "straight" Irishman. Frodo coat and silk hat made something of a departure for him, and of necessity reduced his comedy possibilities, but he played the "tad" character in the olio sketch "Recognition" extremely well, and could scarcely have continued in the same characterization.

Frank Wakefield wandered through the first part satisfactorily enough as a conventional straight, but put over a capital bit in the burlesque with quite the best "dope fiend" thing that has been done this long while. The possibilities of the character in combination with Reid's Irishman were infinite, but for some reason unexplained, it was cut off short and Wakefield went back to his straight work. The material for the "dope" should be developed. It is rich in comedy possibilities. For appearance and smooth method Wakefield's "straight" stands comparison with the best of the polite burlesque men.

Billy Kelly completes the trio of principal men, likewise a tramp in the first part and an acrobatic "Patay" in the after-piece.

The La Tour Sisters, the soubrettes of the organization, supply snappy action and ginger enough for two sets of twins. They are nice looking, plump "squabs," and know how to handle bright numbers. Also they dress prettily without any loud, garish effects, and make a most agreeable pair of dancing and singing girls. The two big applause winners went to the sisters. Frances, with "Jungle Town" (involving the neatest costume arrangement that has been given the over-done selection this season), won three or four encores, and Maie held up the show with an "audience" number called "Kiss, Kiss, Kiss." The girls are constantly in action. They have the bulk of the numbers as well as a "sister" turn in the olio.

Marie Nelson is the prima donna. She has a splendid soprano voice of a quality not too often heard in burlesque. She did very nicely with "What the Rose Said to Me," and made possible an operatic medley as the finale of the first part. Without her the numbers would have lost a vast deal of their strength. Ella Reid Gilbert ambled genially through a straight role, and Florence Wragland attracted momentary attention to her generous curves displayed through the slit of a "sheath" gown. She had a character part as an Irish woman in the burlesque.

The "production" measures up with the best of the season in the matter of scenic equipment and costuming. The show is strong in the latter particular, all the chorus dresses being out of the ordinary, and in half a dozen instances unusually elaborate.

Rush.

## HAMMERSTEIN'S.

With the single exception of the Four Fords, this week's Victoria show is a straight succession of comedy numbers, for Princess Rajah must be included in that classification. To be sure the Monday night audience at the Forty-second Street corner was not made up of regulars and there was not the usual amount of "kidding" that goes with the Cleopatra dance, but suppressed giggles were plentiful enough. Six of the nine numbers involved dancing in some degree and eight introduced singing. If that does not indicate a good vaudeville bill, it's hard to figure out what does.

For applause Irene Franklin probably had a shade the best of it. Cameron and Flanagan and Charles F. Seamon trailed close behind and Willard Simms down next to closing put over the undoubted laughing hit of the evening. Although they were late and obliged to follow a fast show, the pretty appearance and lively stepping of the Fords carried them through with flying colors. The routine has not been changed since the quartet were in this vicinity last. They easily hold their high place among dancing acts.

Miss Franklin tried out a new song Monday evening. It has to do with the plaint of a burlesque soubrette whose longings for a chance on Broadway remain unsatisfied, and it has a triple "local" in every line to gladden the hearts of the Hammerstein crowd. The dressing for the song is an inspired caricature. It is ridiculously personal to the burlesquer of the "turkey" variety, even to the cotton stockings with a splash of gold spangles up the front and a very nightmare of a beruffled red cloak. The slang of the lyrics is just as intimate to the character and faithful to the type.

Miss Franklin closed the first half and this arrangement made it difficult for Edna Aug, who followed immediately after the recess. Miss Aug was further handicapped by the use of another stage caricature, that of the "gabby" show girl. However, her talk is sparkling with bright comedy points, and a German characterization at the finish clinched her success. For an encore Miss Aug sang a travestied ballad after the manner of "amateur nighters," and made several swift costume changes.

In the early part of the bill Scott and Whaley, colored singers and dancers, woke the audience up. The comedian has a loose dance for a finish that is as good as an advance order on the audience for applause. Jimmie Lucas' imitations moved along smoothly enough, although as imitations they did not amount to much, with the exception of the Eddie Leonard number. The others are generously burlesqued.

Cameron and Flanagan drew their usual reward, and Charles F. Seamon was a veritable riot. "The narrow feller" has departed from his familiar course in some minor details and works in a line or two of new patter, but for the most part clings to the standby.

Willard Simms swept the audience with unrestrained laughter. The wall papering episode is far from dainty, a very mussy performance, but it commands laughs. The out-and-out travesty of stage types—the third burlesque of the sort in the show—was a capital bit of foolery. Edith Conrad made a charming support for the comedian. *Rush.*

## LINCOLN SQUARE.

When the curtain fell for the intermission at the Lincoln Square Monday evening, the shutters might just as well have been hung up, for the show was all over. Howard Hall and Co. in "The Man Who Dared" (New Acts) closed the first half, and put a dent in the performance which nothing could smooth out.

With the ten minutes or so during the intermission to recover, another damaging punch was delivered by Maude Odell and Co. (New Acts). These two featured sketches "flopping" gave the Lincoln Square bill this week the credit for being about the worst show seen in New York this season, at a first class house.

The program could have been arranged to much better advantage for everyone. Mayme Remington and her "Picks" might have appeared second, with a musical act following instead of having Zimmer and the musical number, two acts in "one" with no comedy in either, follow one after the other for the opening. If Mr. Hall and his sketch had been moved to the opening position it would have also benefited.

Bill Dillon replaced Dave Lewis, and Mr. Dillon met with his customary success, a regular thing now. Dillon is in the front ranks of all single acts for laughter and applause. He is a hard worker, and has catchy songs.

A neat act has been put together by Ned Nye and Ida Crispi with too much talking by Nye in it. The "Mesmeristic Dance" to close should go further up in the arrangement, and a duet dance in which Miss Crispi would have plenty of opportunity in her "loose" dance, would be a much better finish. Miss Crispi is looking real pretty in her "straight" dress. She is a clever girl, and ought to be in a production where her eccentric work could put her over beautifully.

Next to the closing number Katie Barry did surprisingly well with her old stuff, having a new "Suffragette" piece of dialog, with snappy points to close. The Huxters (New Acts) closed the show.

Stuart Kollins and the Carmen Sisters appeared for the first time around here in their "three-act," playing the banjos in a classy way, and Zimmer gave a nice opening to the bill with his deft juggling. Mayme Remington opened the second half.

Monday was a holiday, but the Lincoln Square attendance fell short of capacity by a large margin. *Sime.*

## O'HARA CASE ARGUED.

The injunction proceedings brought by the Charles E. Blaney Amusement Co. against Fiske O'Hara to restrain the latter from appearing in vaudeville were argued in the Supreme Court on Tuesday. Decision was reserved. Mr. O'Hara is billed for the Colonial next week.

The Blaney Co. claims O'Hara's services for a long term. The singer says he notified his managers he would not appear at the Academy, Chicago. When billed there, he ended the tour of "Dion O'Dare."

W. L. Lykens, the agent, is saying that if the commission man on the O'Hara vaudeville engagement doesn't show up at his office, Mr. O'Hara will have another suit to defend. Gus Dreyer is Lyken's lawyer.

## COLONIAL.

Only four of the five items on the Colonial bill this week have a comedy flavor, but those were through-and-through comedy, enough to fill out any show, and a wide variety of other numbers made a program that did not have to depend on the holiday spirit Monday to carry it through, although, of course, the festive atmosphere was plenty apparent.

The occasion was a happy one for "The Patriot," happy to the tune of some half a dozen wild curtain calls. Helena Frederick is in the soprano part, bringing to it her fine rich voice and a decidedly attractive stage presence. There seem to have been other changes in the cast. Certainly the organization gives a much better performance than upon its first New York showing. Although it was late on the bill and the dramatic sketch of Bijou Fernandez and W. L. Abingdon had preceded, it scored unmistakably.

Edna Luby was "No. 2," with an almost entirely new series of imitations. The new set includes an impersonation of Rose Stahl in a highly dramatic incident from "The Chorus Lady." As an emotional actress Miss Luby does not shine, even by reflected light. The Rose Stahl "bit" was most unconvincing, though the mimic went to some pains to give it a full stage setting, modeled upon the original piece. She did better in her song imitations.

The program had to say of Miss Luby: "Direct from her European Triumphs." Then it stopped, but this was sufficient to place Miss Luby in the class of comedy acts.

Ed. F. Reynard has a masterpiece of comedy production in his newest vehicle "A Morning in Hicksville." The ventriloquist has put an amazing quantity of delightful surprises into his sketch. His ridiculously human "dummies" are worked into pertinent relation to the surroundings, and the succession of novelties is calculated to hold any audience at tip-toe attention.

Anna Doherty (Doherty Sisters) has a whole fresh outfit of clown tricks, a "directoire" gown that leads all the others by a three-yard train and in addition wears tights, all of which details make for real vaudeville excellence. The Sisters were placed to follow the intermission, and despite unfavorable position registered a substantial success.

The Three Athletas, from the circus portion of the New York Hippodrome show, closed the bill. Seems like a vaudeville bill is not complete these days unless it includes one of the fifty-seven varieties of the "Venus" of something or other. The Athletas are Venuses of the dumb-bell. Their feats are not spectacular, but the aggregate of undraped shapeliness is considerable and then some, which serves the appointed purpose. The girls are a fine looking trio of Amazons, but if they hope to make the audience believe that the huge weight they use is really as heavy as it looks, they should never let the top mounster spring lightly from the crown of a "three-high" to the mat, still holding the weight nonchalantly. You know, you can't trifle with two hundredweight like that. It ain't ladylike.

The others were George Mozart (New Acts), and Cooper and Robinson. *Rush.*

## BIJOU, BROOKLYN.

The Bijou, Brooklyn, ought to be a very profitable proposition on the 10-20 plan. Now it is 10-20-30 at night, with a fee of 50 cents in the boxes.

The bill this week is worth thirty cents. It is a big first class show for the vaudeville vended, but the popular price vaudeville can't well hit the 10-20-30 mark at the take off. The lower the better to get 'em going.

"Not a moving picture show," says the Bijou program. It isn't either. Pictures close the program only. There are seven acts, with an illustrated song singer besides. Five of the numbers are under New Acts.

The pictorial singing number this week is a very good act through the songs and slides. "Grandma," a new "kid" number with a pretty story in the lyrics has the best set of slides seen this season. Minnie Hurst is the singer, with a good picture-sheet voice. The views with "Now I'm Afraid To Go Home At All" give more humor to the sequel of "I'm Afraid To Go Home in the Dark." "Good Evening, Caroline," the first of the three songs Miss Hurst sang, had some "loving" pictures, nicely colored anyway for the "rag-ballad."

There's a boy doing a slow loose dance at the Bijou this week, and it's about the best thing in its line that has hit this town in a very long time. He is of Hearn and Rutter. The other young man is a fair wooden shoe dancer. The boys in the duet work, pass through with nothing much to spare, but that loose number ought to be able to push the young man away ahead. It would be valuable by itself in any piece.

The Maginleys on the trapeze gave their neat aerial act, the "strong" portion being no joke to the man. A dog is cutely employed and the act was much liked.

Mlle. Fregolia, Dainty Dottie Dale, Burns Sisters, Jack Stockton and J. W. Cooper were the others.

The show played through smoothly and quickly. It actually seemed a relief from the heavy shows where the next act is always a gamble. If the popular priced houses can put together bills as well balanced and as pleasing as the one at the Bijou this week, they are apt to seriously affect the upper portion of any high grade vaudeville theatre in the vicinity.

A very nice class of people made a respectable showing downstairs at the Bijou Tuesday evening. The heavy rain and general disagreeableness that night might have kept everyone away. *Sime.*

## NEW AGENT AND PRODUCER.

The vaudeville stage will lose Hal Davis as an actor, regaining him as an agent and producer. Mr. Davis has taken offices at 1133 Broadway, New York, and will act as a booking agent, beside making productions.

"The Gorilla," to be presented March 8 in Brooklyn, is a pantomime adapted from the French and one of Mr. Davis' earliest numbers. It will carry eighteen people. Another, "The Vital Question," has been presented in Schenectady.

Mr. Davis will withdraw from the stage within a month. He has decided to devote his entire attention to the agency for the next three years at least.

## AMERICAN.

The bill at the American this week is not entirely satisfactory even allowing for the fact it was reviewed on a holiday and that the performance closed with an unfortunate accident for Speedy, the high diver.

The number of acts were cut from fifteen to twelve, which included an illustrated song number of just the same brand that they go crazy over at the Columbia and Bijou Theatres in Brooklyn. It didn't work out quite so well at the American, although there were a great many, mostly from the upper portion of the house, who seemed to enjoy it. Two songs were given, one a patriotic number. The holiday audience "stood for it" in silence.

There was no real big hit on the program, although several of the acts pulled through with very little difficulty. The Four Stagpooles were the first number to stir up any amount of excitement. The acrobatics and comedy of "The Crazy Caddie" caused a whole lot of fun and astonishment. It still seems as though the act would be the gainer if it were done in pantomime. At any rate it would do no harm to give it a try.

Lamberti made the running easily with his impersonations and excellent music. It is the music that makes Lamberti. During his solos on the violin and 'cello the house was held in rapt attention. A little life is added through the burlesque on Paderewski.

Ross and Fenton are showing "Just Like a Woman," and although the applause at the finish was not a demonstration, they keep the house laughing.

Lucy Weston, second week, sang four songs, doing extremely well. "If You Can't Be Good, Be Careful," and "My Husband Left Me Again," were the best liked and incidentally were nearest the edge. The latter might be said to be over the edge, but then it's Lucy Weston, and she couldn't be offensive.

Alf Loyal, his horse and dog, supplied the bill with all the novelty that it possessed, although this is the act's second week at the house. There has never been a better example of animal training than that shown by Loyal's dog. For a closing number the animal comes down a runway and does a back somersault over six men, landing truly on a mat on the opposite side. It is a bully finish and received hearty endorsement.

The Sanders Troupe (formerly the Sounders-Miezkoft Troupe) through a shift in the program had the opening position and gave the bill a lively send off. A new boy in the act is doing some first rate Russian dancing.

Yamamoto and Miss Koyoshi were also one of the early turns giving a good account of themselves. Miss Koyoshi is doing a few new contortion stunts that speak for themselves.

Stella-Mayhew was next to closing, and as the program frames up this week, the "softest spot" on the bill. It was a hard matter to figure how she could miss.

C. W. Littlefield amused with his imitations. The Five Musical Spillers have the best act that they have ever shown, and caught on easily with their nicely played "rag time."

Dash.

## KEENEY'S.

10-15-25 are the prices now in vogue at Keeney's, Brooklyn. Ten for the balcony floor, fifteen for the lower, and twenty-five for the boxes. Wednesday evening was miserable and rainy, one of those nights any one with a home stays in it. Most everybody in Brooklyn has one. There were a few who ventured out, however. The lower floor was about one-third occupied, while the balcony was just a trifle stronger.

Also one man in an upper box. He didn't stay long though. He thought Hubert Deveau should have drawn Pat McCarren instead of Taft and said so. After a short talk with one of the ushers he left, but was there long enough to be in on the count. The show proper frames up much better than many shows the house has given at the former 50-75 scale. If the management can keep the shows up to this week's standard, they should certainly do business. Six acts with a reel of pictures at both ends and in the middle were given. The illustrated songs were not in evidence. The songs are a strong card in these cheaper houses, and should not be omitted.

Florence Gregson and Co. did much better than would be supposed, with a dainty little singing and dancing number. There is novelty to the turn also, although brought in through an idea that is not new. Entering from three large pictures standing up stage, Miss Gregson is allowed to appear in different costumes, and gives three distinct numbers. She is assisted by two men who do passably. Carrying out the idea at the opening should bring The Devil out before Miss Gregson's first appearance.

Hagenbeck's Bears are billed as direct from the New York Hippodrome. The act played there or hereabouts somewhere, but under different billing. At any rate it is a big act for a small show and should draw business. There are seven animals, all of the polar specie. The stage at Keeney's is a trifle small for the act at its best. There was no end of trouble caused by the biggest animal refusing to go through his routine until he had been clouted on the head and counted out. If it was a "stall," it was the best ever. The finish with the bears sliding down an incline caught the house.

The Proctor Sisters are two slender girls with slender voices who managed to pull out all right with a lively dancing finish. The girls should put on the black hose at the opening, and wear them throughout. The white ones over the black gave both a poor appearance. One of the sisters does a very fair hard shoe dance. If the other sister can do anything with the hard shoes she should join hands, and let that toe dance run for Sweeney. A little attention would make the Proctor Sisters a much better act than they are at present.

Adams and White offer a light musical act with a farm yard setting. The instruments are bells, mostly. The man plays one selection on a saxophone. If the woman can handle anything in the brasses, she should get in on it. It is a good, clean little act, but it's light, needing something substantial in the heart of it to give the necessary boost.

Hubert De Veau drew his pictures and talked more than is ordinarily his wont. The pictures do all the talking necessary.

Leslie and Baker, New Acts. Dash.

## 125TH STREET.

Eva Tanguay had the test of her drawing power tried to the limit Tuesday evening at the 125th Street. Added to the fact that Washington's Birthday occurred Monday, the weather was as disagreeable as it could well be. Together these circumstances form a combination that might be expected to discourage attendance at any theatre. That the gallery was filled and the balcony fairly well occupied was even more surprising than the fact that the orchestra floor represented about seventy per cent. of its usual attendance. Miss Tanguay's vogue in Harlem accounted for the result.

The rest of the show ran off nicely, but there was no feature that could be classed as a positive draw. Lafayette's Dogs opened the show, a place in which they did not show their real value. The routine is full of novelty and surprise and varied enough to sustain interest, while a whoop-burrah finish turned the number off in first-class shape.

In their journey from the Fifth Avenue last week to Harlem "The Country Choir" has become "The Angelus" without any change except in title. The former name is more appropriate. To be sure, the famous painting is introduced at the end of the singing in a tableau, but it figures only as one of the many "effects." The most agreeable singing and the "atmosphere" of the act are its features. O'Brien-Havel and Beatie Kyle were "No. 4," a good position for the comedy offering, "Ticks and Clicks." The couple could not ask for a better audience for their purpose than that which gathers in the uptown establishment.

"At the Country Club" came along about the middle of the evening. The miniature musical comedy has much in its production that is pretty and bright, but there are comedy passages scattered through the early part that could well be spared. The burlesque vaudeville specialties by George Spink, Maym Kelso and Ned Reardon were genuinely funny, but the other laugh-making efforts of the trio were wearisome. The four show girls were interesting in a stately fashion, except during their lively entrance number, quite the best thing in the sketch.

Farrell Brothers, comedy bicyclists, closed the show. They have a short, well-handled series of feats, worked swiftly and cleanly, although none is particularly striking. Both riders are young and work through their routine with all kinds of enthusiasm. The speed of their work and the shortness of the act aids for a rousing finish.

Rice and Cady and George Whiting and the Clark Sisters, New Acts. Rush.

Camilla Dahlberg, a foreign actress, is coming over here to play vaudeville. Miss Dahlberg arrives March 3.

Did you ever write a big hit that some near-song writer didn't tell you that he wrote a song just like it ten years before you did?

Sig Wachter, the vaudeville booking agent in the Knickerbocker Theatre building, has secured fifteen weeks of time through New England, New Jersey and Pennsylvania for acts.

## PERSECUTION CLAIMED.

A strange tale of marriage, persecution, arrest and conviction came out of the South this week, telling the tale of William Robinson, an all around showman, who had been sentenced to prison for four years in the town of Valdosta, Ga.

The full facts are not obtainable; but it seems from letters written by Robinson and his wife to friends in New York that Robinson's father-in-law is behind the charge or charges, and pressed the case against his son-in-law.

One story is that while Robinson and his wife were having a mutual discussion over a difference of opinion, with the father-in-law present, Robinson jokingly remarked: "My first wife never talked like that to me."

Robinson's version, according to his friends, is that his father-in-law took the matter seriously, although whether Robinson was arrested and convicted upon a charge of bigamy is not known. He says that while witnesses were produced who swore they had known his first wife, he had not been previously married.

The wife is clinging to her husband, and has written friends in the North to vouch for his good character.

Robinson says that he was accused of having conducted a dive in the city of Lawrence, Mass., and that the people of Valdosta believe vaudeville is the lowest form of amusement.

Mrs. Robinson asks that those who know her husband and those who played for him while he was manager of the Casino, Lawrence, Mass., a reputable variety house where many of the best acts played six or seven years ago, write the sheriff at Valdosta informing him of these facts, and explaining to him the present high calibre of vaudeville.

Among the people who knew Mr. Robinson well are Geo. X. Wilson and Ed. Kelly, the agent at Boston.

The conviction of Mr. Robinson will be appealed. His wife is at 305 North Lee Street, Valdosta, Ga.

It is said that Robinson's last engagement was with Van Amberg's Circus. He is reported to be personally known to a great many of vaudeville's most reputable artists, and has always borne an excellent reputation.

## VAUDEVILLE REPLACES PICTURES.

Seattle, Wash., Feb. 25.

On March 1 Shannon's Theatre, which has been occupied by a moving picture policy, will be turned over to vaudeville. Some time ago the place gave vaudeville shows at the ten-cent schedule.

It is the intention of the Shannons to improve the grade of entertainment, playing features of the same class as 'Pantages.' The attractions will be booked in conjunction with either the Pantages' or Sullivan-Considine circuit. The house has been entirely remodeled.

Prof. C. Z. Bronson, the well-known director of circus bands, with the Wallace Show for years, has closed with the Norris & Rowe show for the season, the deal being made by telegraph. Mrs. Bronson will have charge of the wardrobe. They will soon leave Kalamazoo, Mich., for the west.



Barle, Chick, 601 North Capt., Indianapolis.  
 Barle, Chas. Henry, Proctor's, Bijou, Newark  
 N. J., Indef.  
 Barly & Late, Century Girls, B. R.  
 Eckert & Berg, 8, Polli's, Wilkes-Barre.  
 Eckhoff & Gordon, Bijou, Dubuque, Ia.  
 Edinger Sisters, E. F. 1st N., Trenton, N. J.  
 Edman, J. J., 231 Washington City Pa.  
 Edmonds, Joe, Sullivan & Conzidine Circuit, Indef.  
 Edwards, Fred E., Orpheum, Mansfield, O.  
 Edwards, Geo., 8505 Fleming Ave., Allegheny  
 Pa.  
 Edwards & Clarendon, 416 Elm, Cincinnati.  
 Edwards, Shorty, Orpheum, Zanesville, O.; 8  
 Orpheum, Canton, O.  
 Edyth, Rose, 545 W. 25d, N. Y.  
 El Barto Family, 1, Bijou, Wilmnpg.  
 El Cota, 1144 B'way, N. Y.  
 Elastic Trio, Majestic, Pittsburg, Indef.  
 Eldridge, Press, Orpheum, Brooklyn.  
 Elliotts' Trio, 1000 N. Pittsburg, Indef.  
 Ellsworth & Lindon, Grand, Victoria, B. C.  
 Elverhus, David, Haymarket, Chicago.  
 Ely, J. Frank, Empire, Hoboken.  
 Emerald, Connie, 41 Holland Rd., Brixton, London.  
 Emeralds & Baldwin, 50 Rupert, Coventry, Eng.  
 Emmett, Harry J. & Co., Keith's, Boston; 8  
 Keith's, Providence.  
 Emmett & Lower, Pastime, Leavenworth, Kas.  
 Emmett, Grace, & Co., Haymarket, Chicago.  
 Empire Comedy Four, Polli's, New Haven; 8  
 Proctor's, Albany.  
 Engel, Lew, 223a Chaucery, Brooklyn, N. Y.  
 Engle, Geo., 808 W. 8th, Cincinnati, O.  
 Englemarell, 232 Flint, Rochester.

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Fadettes of Boston, Majestic, Milwaukee.  
Fantas, Two, Van Buren Hotel, Chicago.  
Fantas, Three, 8, Pantages, San Francisco.  
Farlandaux, Camille, Rice & Barton's Gaiety, B. R.  
Farrell, Billy, Moss & Stoll, London, Eng.  
Farrell-Taylor Co., Orpheum, Oakland.  
Fast Bros., 242 W. 43d, N. Y.  
Fay, Anna Eva, Melrose Highlands, Mass.  
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.  
Faye, Elsie, & Miller & Weston, Orpheum, Spokane.  
Faye, Kitty, & Co., Family, Kane, Pa.

Fendell, Sam'l J., Strolling Players Co., B. R.  
Ferguson, Mabel, Castle Square Stock Co., Boston.  
Ferguson, Dick & Barney, Bijou, Flint, Mich.; S.  
G. O. H., Grand Rapids.

Ferguson & Du Pree, 318 E. 71st, N. Y.  
Ferguson Frank, 480 E. 43d, Chicago.  
Ferrard, Grace, 217 Warsaw, Chicago.  
Ferry, Ilumina Frog, New Home Hotel, Pittsburg.  
Fiddler & Shelton, G. O. H., Pittsburg.  
Field Bros., 62 E. 106th, N. Y.  
Fields, W. C., Keith's, Phila.; S. Keith's, Portland, Me.

Fields, Will H., Miles, Minneapolis.  
Fields, Harry W., Keith's, Columbus, O.  
Fields & Hanson, Terrace, Belleville, N. J.  
Finlay & Burke, Box 193, Onset, Mass.  
Finnie, Jack, 1911, South Chadwick, Phila.  
Fishes, Gertrude, Miner's Americana, B. R.  
Fisher, Mr. & Mrs. Perkins, 15, Majestic, Chicago.

Fiske & McDonough, 272 W. 107th, N. Y.  
Flaherty, Dan, City Sports, B. R.  
Flennen & Roth, 678 Wells, Chicago.  
Fleming, Mamie, Majestic, Johnstown, Pa.; S.  
Broadway, Camden, N. J.

Flynn, Earl, Robinson, Cincinnati.  
Fond, Chas. L., 327 E. Jackson, Muncie, Ind.  
Fonda, Famous, 891 Gates Ave., Brooklyn.  
Forrests, Musical, 906-99 Dearborn, Chicago.  
Forrester & Lloyd, 1553 B'way, N. Y.  
Fowler, O. H., Kingston, N. Y.

Fox, Imro, Orpheum, Oakland.  
Foyer, Eddie, Orpheum, Pensacola, Fla.  
Franklin & Green, Poll's, Waterbury; S. G. O. H.,  
Pittsburg.

Frey, Fred, 301 Grove, Scranton, Pa.  
Frey Trio, Majestic, Houston; S. Majestic, Galveston.  
Friend & Downing, 418 Strand, London, Eng.  
Franciscos, The, Miner's Merry Barbers, B. R.

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Fredo, Geo., Haymarket, Chicago.  
Freeman Bros., Rose Sydel's London Belles, B. R.  
Frevoli, Frederick, 148 Mulberry, Cincinnati, O.  
Freeman, Frank F., Hastings Show, B. R.  
Frowlin, 170 W. 47th, N. Y.  
Fullerton, Law J., Summer Pl., Buffalo.  
Fun in a Boarding House, Maryland, Baltimore;  
S. Keith's, Phila.

Furnam, Badr, Tottenham, Court Rd., London, Eng.

Gabriel's Kid, Pantages, Portland, Ore.  
Gaffney Girls, 494 West Madison, Chicago.  
Gainsboro Girl, Temple, Detroit; S. Cook's, Rochester.  
Gale, Ernie, 189 Eastern, Toronto.  
Gallie's Monkeys, 804 N. Maplewood, Chicago.  
Gardner & Stoddard, American, Chicago.  
Garden & Sommers, 140 W. 42d, N. Y.

Gardner & Lawson, Box 720, Birmingham, Ala.  
Gardner, West & Sunshine, 24 Elm, Everett, Mass.  
Gardner & Vincent, Anderson, Louisville; S. Orpheum, Atlanta.  
Gardner, Three, Children, 1908 W 8th, Phila.

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March 1, Orpheum, Minneapolis.

Gath, Carl & Emma, Savoy, Fall River, Indef.  
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Graff, 244 W. 16th, N. Y.  
Gebhart, West & Berner, O. H., Warren, Pa.  
Genaro Band, Orpheum, Memphis; S. G. O. H., Indianapolis.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gilden Sisters, Empire, Atlanta, Ga., Indef.  
Gill & Alker, 48 Ridgewood, Newark, N. J.  
Gilmore, Mildred, City Sports, B. R.

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Gillroy, Haynes & Montgomery, Orpheum, Easton, Pa.  
Genty & Gilmore, Lyric, Danville, Ill.;  
Giose, Augusta, Columbia, Cincinnati.  
Godfrey & Henderson, Lyric, Mobile; S. Majestic, Montgomery.

Glover, Edna May, Gay Musicians Co.  
Goodale, Geo. C., Orpheum, Oil City, Pa.  
Goodman, Joseph, Broadway, Lorain, O.; S. Theatre, Delaware, O.  
Goldberg, Joseph, Mgr., Harris, Bradstock, Pa.  
Golden & Hughes, Milford, Mass.  
Goldinger, Louis, 802 E. 168th, N. Y.  
Goldie, Rube, 113 Prince, Newark, N. J.  
Goldman, Abe, New Century Girls Co., B. R.  
Goldsmith & Hoppe, Orpheum, San Francisco.  
Gordon, Belle, P. O. Box 40, N. Y. C.  
Gordon & Marx, 7, Orpheum, Butte.  
Gordon & Hicatt, 177 Atlantic Ave., Brooklyn.  
Gould & Rice, 329 Smith, Providence.  
Goodmans' Musical, 8 Matthews, Binghamton.  
Gottlieb, Amy, 446 North St. Lewis, Chicago.  
Graces, The, 418 Grand, Brooklyn.  
Graham, R. A., Dime, Walla Walla, Wash., Indef.  
Grant, Bert & Bertha, Hathaway's, Lowell; S. Hathaway's, New Bedford.

Grant, Sydney, 290 W. 21st, N. Y.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, Orpheum, Portland, Ore.  
Gray & Van Lieu, 2 Kentucky Ave., Indianapolis.  
Green & Weathers, Music Hall, Limoreore Falls, Me.

Griffin, Babe, Thoroughbreds, B. R.  
Griffin & Satchell, Earl, Pueblo, Col.  
Grossman, Al, 532 North St., Rochester.  
Gruet & Gruet, William's Imperial, B. R.  
Guerin, Louis, Metropolitan Hotel, Brockton, Mass.  
Guld, Martin J., Grand, Peru, Ind.  
Gylleck, Comert, Red Oak, Ia.

Hadjl, Great Falls, Montana.  
Haggarty & Le Clair, 129 17th St., Detroit.  
Halliday & Curley, 1553 B'way, N. Y.

Hale, Lillian, & Co., 2010 N. Marine, Phila.  
Hale & Hart, 5 Pond, Pittsfield, Mass.  
Haley & McKennon, Ducklings, B. R.  
Hallman & Collins, Wash. Society Girls, B. R.  
Hamilton & Lyle, Orpheum, Plaquemine, O.  
Hamilton & Noyes, 1614 1st, Nat'l Bank Bldg., Chicago.

Hamilin, Hugo, William Tell House, Boston.  
Handler, Louis, Orpheum, St. Paul.  
Hansy & Jones, 1513 Watts, Phila.  
Hansone, Virginian, Petersburg, Va.  
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.  
Harvey & Baylies, 270 W. 30, New York.  
Harland & Rollinson, 16 Repton, Manchester, Eng.  
Harris, Harry L., 2252 Wabash, Chicago.  
Harris, Chas., Varieties, Canton, Ill.  
Harris, Sam, Vogel's Minstrels.

Hartie, Hattie, New Home Hotel, Pittsburg.  
Harrington, Giles W., 624 Acklin, Toledo.  
Harrison, Al, Follies of the Day Co., B. R.  
Harmonious Four, Gem, St. Louis, Indef.  
Harvey, Elsie, & Bora, 138 E. 14th, N. Y.  
Hastings & Wilson, 8, Hathaway's, Lowell.  
Hatches, The, 304 W. 88th, N. Y.  
Hawkins, Jack, 12 Portland, Cambridge, Mass.

Hawley, E. F., & Co., 55 11th, Detroit.  
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.  
Hays Uncycline, 439 W. 6th, Cincinnati, O.  
Hays, Ed & Clarence, G. O. H., Pittsburg; S. Altoona, Pa.  
Hayer & Janet, Orpheum, Edmonton, Can.; S. Lyceum, Calgary, Can.

Hayman & Franklin, St. Kilda Hotel, N. Y.  
Hazard, Lynne & Bonnie, 251 E. 81, Chicago.  
Healy, Jeff & La Vern, Rice & Barton, B. R.  
Heaton, Billy, Charlier, Pa., Indef.  
Heim Children, Orpheum, Portsmouth, Va.  
Hehrd, Mervie, Ma's New Husband Co., Indef.  
Helston, Whally & Lottie, 1908 Columbia, Phila.

Henshaw, Edward, 80 E. 116th, N. Y.  
Henry & Young, Crystal, Denver.  
Henry, Jack, 41 Lisle, Leicester Sq., London.  
Henry & Lissel, Merry Maidens, B. R.  
Herbert & Brown, Fields' Minstrels.  
Herbert, Bert, Hart's Bathing Girls Co., Indef.  
Herbert Bros., 225 E. 94th, N. Y.  
Herbert & Vance, 1345 John Cincinnati.  
Herrman, The Great, 108 Rue Folle, Mericourt, Paris.

Herrmann, Adelaide, Gilsey House, N. Y.  
Hibbert & Warren, Orpheum, Seattle.  
Hickman Bros. & Co., Poll's, Waterbury; S. Colonial, Lawrence.  
Hickman, Willis & Co., Auditorium, Cincinnati.  
Hill, Cherry & Hill, 139 E. 16th, N. Y.  
Hill & Whitaker, Greenpoint, Brooklyn; S. Keith's, Boston.

Hill, Ann, Vanity Fair, B. R.  
Hilton Troupe, City Sports, B. R.  
Hillyers, Three, Gem, Meriden, Miss.  
Hodges, Musical, Majestic, Little Rock; S. Majestic, Ft. Worth.  
Holman Bros., Auditorium, York, Pa.; S. Family, Shamokin, Pa.

Holmes & Holliston, 7, Majestic, Denver.  
Hines & Remington, Rudolph & Audolph Co.  
Hoerlein, Lillian, Wintergarden, Berlin, Ger.  
Hoffmans, Cycling, Stanley Hotel, 3 North Clark, Chicago.  
Holt, Alf, 41 Lisle, London, W. B., Eng.

Horan, Eddie, 1553 B'way, N. Y.  
Horton & La Triska, Howard, Boston; S. Poll's, Springfield.  
Howard & Co., Beralee, 8007 Calumet, Chicago.  
Howard & Howard, Majestic, Milwaukee.  
Howard & St. Clair, Vaudeville Club, London.  
Howe, Laura, 208 Harvard, Brookline, Mass.  
Howard's Ponies & Dogs, Orpheum, Boston, Pa.; S. Poll's, Wilkes-Barre.

Howell & Scott, Moss & Stoll Tour, London, Eng.  
Hoyt & McDonald, National Hotel, Chicago.  
Huegel Bros., 118 E. 24th, Erie, Pa.  
Hughes' Musical Trio, Poll's, Wilkes-Barre.  
Hughes, Johnny, Music Orpheum, Minneapolis.  
Hughes & Cole, Hippo, Harrisburg, Pa.  
Hurley, Musical, 132 Magnolia, Elizabeth.

Hurst, Minola Marda, Cardinal, Basel Suisse, Ger.  
Hurwood, W. O., Lyric, Paris, Texas, Indef.  
Huston, Arthur, Proctor's, Albany; S. Keith's, Providence.  
Hyle, Rob & Bertha, Gayety, Asheville, N. C.; S. Lyric, Columbia, S. C.  
Hylands, Three, 22 Cherry, Danbury, Conn.

Hymer & Kent, Colonial, N. Y.; S. Poll's, Waterbury.  
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Ingrams Trio, Orpheum, Miles City, Mont.  
Innes & Ryan, Majestic, Cedar Rapids, Ia.  
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Isoton Sisters, Bijou, Superior, Wis.  
Irving, Thomas L., Palm, Syracuse, Indef.

Irving, Musical, 80 Boston, Newark, N. J.  
Jackson Family, Winter Circus, Reading, Mass.  
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.  
Jacobs, Marcy, & Boys' Band, 26 W. 12th, N. Y.  
James & James, Flinday, Flinday, O.  
James & Prior, 910 2d Ave., Seattle, Wash.

James, Byron, Bijou, Flint, Mich., Indef.  
Jefferson, Cecil, Cooper, Mt. Vernon, O.  
Jennings & Jewell, Bijou, Dubuque, Ia.  
Jerge, Albene & Hamilton, Grand, Hamilton, O.  
Jerome, Nat. S., The Rollickers Co., B. R.  
Jerome & Jerome, New Century Girls, B. R.  
Jesa, John W., Lid Lifters, B. R.

Jewette & Hayes, Globe, Johnstown, Pa.  
Johnson, R. Melvin, Johnson Hotel, Lafayette, Ind.  
Johnson, Carroll, Orpheum, Easton, Pa.; S. Trent, Trenton.  
Johnson & Hart, Family, Williamsport, Pa.; S. Auditorium, York, Pa.

Johnson, Musical, 377 Eighth Ave., N. Y.  
Johnson Bros. & Johnson, 635 Royden, Camden, N. J.  
Johnstone, Lorimer, Ontario Hotel, Chicago.  
Jolly & Wild, Shubert, Utica.  
Jones & Sutton, 224 W. 17th, N. Y.  
Jones & Mayo, Poll's, Waterbury; S. Poll's, Hartford.

Jordens, Five, 4808 Ashland, Chicago.  
Kader, Abdul, Orpheum, Harrisburg, Pa.  
Kalma, E. H., 1837 E. 111th N. M., Cleveland.  
Kane, Leonard, Pantages, San Jose, Cal.  
Kartolos, Juggling, De Rue Bros., Minstrels.  
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Kaufman Bros., 1553 B'way, N. Y.  
Keane, J. Warren, Empire, Paterson; S. Poll's, New Haven.  
Keates, John V., 70 W. 100, N. Y.  
Keaton, Three, Majestic, Houston.  
Keegan & Mack, Casey Corner Girls, B. R.  
Keeley, Lillian, 134 Wardsworth, E. Boston.  
Keller & Chapman, 2435 S. 17th, Phila.  
Keeley Bros., 7, Bijou, Lansing, Mich.  
Keith & De Mont, 722 W. 14th Pl., Chicago.  
Kelly, Walter C., G. O. H., Pittsburg; S. Poll's, Wilkes-Barre.

Keller, Major, Poll's, Waterbury, Indef.  
Kenton, Dorothy, Crystal Palace, Leipzig, Ger.  
Kenyon & Healy, 232 Murray, Newark, N. J.  
Kimball & Donovan, 113 Northampton, Boston.  
Klein & Clifton, Orpheum, Omaha.  
King, Alice, City Sports, B. R.  
Kington & Thomas, Star Show Girls, B. R.  
Kirby, Lillian, Tiger Lilies, B. R.  
Kleines, Musical, Orpheum, Utica, N. Y.

Knight, Ten Dark, Hull, Eng.; S. Leeds, Eng.  
Knights, Harlan & Co., Poll's, Bridgeport.  
Kobers, Three, 68 13th, Wheeling, W. Va.  
Koppes, The, 117 W. 23d, N. Y.  
Kohl, Gus & Marion, 911 Fourth, Milwaukee.  
Koklin, Mignonette, 804 N. Maplewood, Chicago.  
Kolfage, Duke, Crystal, Elkhound, Ind., Indef.  
Kooper, Harry J., Buster Brown Co.  
Kraton, John, Family, Williamsport, Pa.; S. Auditorium, York, Pa.

Kratons, The, Central, Magdeburg, Ger.  
Kretore, Orpheum, Portsmouth, Va.; S. Orpheum, Atlanta.  
Kurtis, Busse, S. Lyric, Mobile, Ala.

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Kane, Leonard, Pantages, San Jose, Cal.  
Kartolos, Juggling, De Rue Bros., Minstrels.  
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Kratons, The, Central, Magdeburg, Ger.  
Kretore, Orpheum, Portsmouth, Va.; S. Orpheum, Atlanta.  
Kurtis, Busse, S. Lyric, Mobile, Ala.

L

Lakola & Lorain, Palace Hotel, Chicago.  
Lange Bros., Scenic, Providence, R. I.  
Lane, Eddie, 305 E. 73d, N. Y.  
Lane & Adell, 332 Genesee, Rochester.  
Langtons, The, Unique, Minneapolis.  
La Blanche, Great, Pastime, Sanford, Fla.

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7. "The Witching Hour."
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9. "I Used to Be Afraid to Go Home in the Dark."

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13. "Shine on Harvest Moon."
14. "Golden Rod, Flower of Liberty."
15. "When Matilda Sings"
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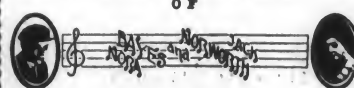
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 sonville, Fla.; S. Grand, Monroe, La.  
 Williams, Chas., Lyric, Danville, Ill.  
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 Williams, Nelson, Watson's, B. R.  
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 Williams & Melbourne, Flight of Princess Co.  
 Wills & Hansen, 357 W. 18, N. Y.  
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 Wilson, The Great Gay Masqueraders, B. R.  
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 Yaito Duo, 229 W. 50th, N. Y.  
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 ton, O.  
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Zaino, Joe, 41 S. 52, Philadelphia.  
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Americans, 1-3, L. O.; 4-6, St. Joe; S. Century,  
 Kansas City.  
 Avenue Girls, 1, Empire, Indianapolis; S. Buck-  
 ingham, Louisville.  
 Behman Show, 1, Gayety, Milwaukee; S. Eu-  
 son's, Chicago.  
 Big Review, 1, Royal, Montreal; S. Star, To-  
 ronto.  
 Blue Ribbon Girls, 1, Gayety, Pittsburgh; S. Gay-  
 ety, Columbus.  
 Bohemians, 1, Avenue, Detroit; S. Empire, Chi-  
 cago.

Bon Tons, 1, Gayety, Boston; S. Olympic, Brook-  
 lyn.  
 Bowery Burlesquers, 1-3, Empire, Albany; 4-6,  
 Holyoke; S. Gayety, Boston.  
 Brigadiers, 1, London, N. Y.; 8-10, Folly, Pat-  
 erson; 11-13, Electra, Schenectady.  
 Broadway Gaiety Girls, 1, Lafayette, Buffalo; S.  
 Avenue, Detroit.  
 Bryant's Extravaganza, 1, Trocadero, Chicago; S.  
 Gayety, Milwaukee.  
 Casino Girls, 1, Empire, Toledo; S. Gayety, De-  
 troit.  
 Century Maids, 1, Star, Cleveland; S. Academy,  
 Pittsburgh.  
 Champagne Girls, 1, Bowery, N. Y.; 8-10, Lyceum,  
 Troy; 11-13, Gayety, Albany.  
 Cherry Blossoms, 1-3, Lyceum, Troy; 4-6, Gay-  
 ety, Albany; S. Columbia, Boston.  
 City Sports, 1, Gayety, Washington; S. Gayety,  
 Pittsburgh.  
 Colonial Belles, 1, Howard, Boston; S. Imperial,  
 Providence.  
 Cozy Corner Girls, 1, Academy, Pittsburgh; S.  
 Apollo, Wheeling.  
 Cracker Jacks, 1, Olympic, Brooklyn; S. Mur-  
 ray Hill, N. Y.  
 Dainty Duchesse, 1, Gayety, Toronto; S. Princess,  
 Montreal.  
 Dreamlands, 1, Columbia, Boston; S. Eighth Ave.,  
 N. Y.  
 Duckings, 1, Star, St. Paul; 8-10, Empire, Des  
 Moines; 11-13, L. O.  
 Empire Burlesquers, 1, Star, Milwaukee; S.  
 Dewey, Minneapolis.  
 Fads & Follies, 1, Gayety, Hoboken; S. Harlem  
 Music Hall, N. Y.  
 Fashion Plates, 1, Eighth Ave., N. Y.; S. Em-  
 pire, Newark.  
 Fay Foster, 1, Bon Ton, Jersey City; 8-10, Lus-  
 erne, Wilkes-Barre; 11-13, Gayety, Scranton.  
 Follies-of-the-Day, Empire, Chicago; S. Empire,  
 Indianapolis.  
 Frolicsome Lambs, 1, People's, Cincinnati; S.  
 Star, Cleveland.  
 Girls of the Moulin Rouge, 1-3, Glimore, Spring-  
 field; 4-6, Empire, Albany; S. Olympic, N. Y.  
 Golden Crock, 1, Casino, Phila.; S. Waldman's,  
 Newark.  
 Happyland, 1, Gayety, Brooklyn; S. Gayety,  
 Phila.  
 Hastings Show, 1, Gayety, Phila.; S. Gayety,  
 Baltimore.  
 High Rollers, 1, Waldman's, Newark; S. Gay-  
 ety, Hoboken.  
 Imperials, 1, Bijou, Phila.; S. Bon Tons, Jersey  
 City.  
 Irwin's Big Show, 1, Palace, Boston; 8-10, Gil-  
 more, Springfield; 11-13, Empire, Albany.  
 Jersey Lilies, 1, Star & Garter, Chicago; S. Stand-  
 ard, Cincinnati.  
 Jolly Girls, Dewey, Minneapolis; S. Star, St.  
 Paul.  
 Kentucky Belles, 1-3, Empire, Schenectady; 4-6,  
 Folly, Paterson; S. London, N. Y.  
 Knickerbockers, 1, Gayety, Birmingham; S. Green-  
 wald, New Orleans.  
 Majestics, 1, Westminster, Providence; S. Palace,  
 Boston.  
 Mardi Gras Beauties, 1, Enson's, Chicago; S. Em-  
 pire, Cleveland.

Masqueraders, 1, Gayety, St. Louis; S. Troca-  
 dero, Chicago.  
 Merry Maidens, 1, Empire, Brooklyn; 8-10, Gay-  
 ety, Scranton; 11-13, Luserne, Wilkes-Barre.  
 Merry Makers, 1, Folly, Chicago; S. Star, Mil-  
 waukee.  
 Miss New York, Jr., 1-3, Luserne, Wilkes-Barre;  
 4-6, Gayety, Scranton; S. Bowery, N. Y.  
 Morning Glories, 1, Garden, Buffalo; S. Corin-  
 thian, Rochester.  
 Morning, Noon & Night, 1, Trocadero, Phila.; S.  
 Empire, Brooklyn.  
 New York Stars, 1, Olympic, N. Y.; S. Star,  
 Brooklyn.  
 Night Owls, 1, Standard, Cincinnati; S. Bijou,  
 Atlanta.  
 Parleian Widows, 1, Gayety, Baltimore; S. Gay-  
 ety, Washington.  
 Pat White, 1, Buckingham, Louisville; S. Peo-  
 ple's, Cincinnati.  
 Reet's Beauty Show, 1, Greenwald, New Or-  
 leans; S. L. O.; 15, Majestic, Kansas City.  
 Rents-Santley, 1, Gayety, Columbus; S. Empire,  
 Toledo.  
 Rice & Barton, 1, Harlem Music Hall, N. Y.; S.  
 Westminster, Providence.  
 Rice & Barton's Big Gaiety, 1, Majestic, Kan-  
 sas City; S. Gayety, St. Louis.  
 Rialto Rounders, 1, Gayety, Detroit; S. Star &  
 Garter, Chicago.  
 Rollickers, 1-3, Gayety, Albany; 4-6, Lyceum,  
 Troy; S. Royal, Montreal.  
 Rose Sydehl, 1, Empire, Cleveland; S. Garden,  
 Buffalo.  
 Runaway Girls, 1, L. O.; S. Majestic, Kansas  
 City.  
 Sam Devere, 1-3, Gayety, Scranton; 4-6, Luserne,  
 Wilkes-Barre; 8-10, Electra, Schenectady; 11-13,  
 Folly, Paterson.  
 Sam T. Jack, 1-3, Folly, Paterson; 4-6, Electra,  
 Schenectady; 8-10, Gayety, Albany; 11-13, Ly-  
 ceum, Troy.  
 Scribner's Big Show, 1, Murray Hill, N. Y.; S.  
 Casino, Phila.  
 Serenaders, 1, Star, Brooklyn; S. Gayety, Brook-  
 lyn.  
 Star Show Girls, 1, Century, Kansas City; S.  
 Standard, St. Louis.  
 Strollers, 1, Imperial, Providence; S. Howard,  
 Boston.  
 Thoroughbreds, 1-3, Empire, Des Moines; 4-10,  
 L. O.; 11-13, St. Joe.  
 Tiger Lilies, 1, Empire, Newark; S. Bijou, Phila.  
 Travelers, 1, Star, Toronto; S. Lafayette, Buf-  
 falo.  
 Trocaderos, 1, Bijou, Atlanta; S. Gayety, Bir-  
 mingham.  
 Uncle Sam's Belles, 1, Monumental, Baltimore;  
 S. Trocadero, Phila.  
 Vanity Fair, 1, Princess, Montreal; 8-10, Em-  
 pire, Albany; 11-13, Empire, Holyoke.  
 Washington Society Girls, 1, Standard, St. Louis;  
 S. Folly, Chicago.  
 Watson's Burlesquers, 1, Apollo, Wheeling; S.  
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 World Beaters, 1, Corinthian, Rochester; S. Gay-  
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Where C. O. follows name, letter is in Chicago Office.  
Advertising or circular letters of any description will not be listed when known.  
Letters will be held for one month.  
P. C. following name indicates postal card.

Adam, Minnie M. (C. O.)  
Andrews, Pearl (C. O.)  
Avery, D.  
Anderson, Albert.  
Ashcroft, Ralph W.  
Arado, D.  
Aces, The Three (C. O.)  
Alpha Trio (C. O.)  
Apollo Quartet (C. O.)  
Allen, Chas. M. (C. O.)  
Angers, The  
Avery, Walter.  
Allen & Delmaine.  
Adams, Mabel.  
Albert, G.  
Astrellas, Miss M.  
Anderson, Anna Palrof.  
Barry & Hughes (C. O.)  
Barry, Walter H. (C. O.)  
Bomp, Doan.  
Burdick, Ruth.  
Brady, Archie (C. O.)  
Brigola, B. (C. O.)  
Beck, Carl B. (C. O.)  
Belmont, Freda.  
Brabham, The (C. O.)  
Britt, Freddie (C. O.)  
Barrett, Bertha (C. O.)  
Bertram, Helen (C. O.)  
Beltrve, Ed. (C. O.)  
Burton, Steve W. (C. O.)  
Devan, C.  
Eaton, Mr.  
Bargues, Carl.  
Barold, Charles.  
Bernac, Cliff.  
Bilyck's Reala.  
Boyd, Lillian (C. O.)  
Brooks, Herbert.  
Entier, M. J.  
Bell, Florence (C. O.)  
Bell, Floss (C. O.)  
Bell, Fanny B. (C. O.)  
Bruce-Carl & Calvert (C. O.)  
Brown, Nat.  
Braham, Michael.  
Bell, Alfred J.  
Barlowe, Nellie.  
Busch, John L.  
Bernard, Nat. (C. O.)  
Bogley, Charlie (C. O.)  
Brown, Billy.  
Brennen, Juv. (C. O.)  
Brockman-Mack & Belmont.  
Carroll, Joe D.  
Carroll, Rena (C. O.)  
Capitains, Alcide.  
Clifford & Lane (C. O.)  
Clayton, Webb A.  
Calvert, Albert (C. O.)  
Closse, Sydney (C. O.)  
Carroll, Tom (C. O.)  
Cook, Dick (C. O.)  
Carr Trio (C. O.)  
Connors, Ralph (C. O.)  
Campbell, Flossie.  
Cameron, Francis.  
Crosse, Dr. Margaret.  
Curtis, Bea (C. O.)  
Constantine, W. J.  
Connelly, Arthur.  
Clark, Geo.  
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Crumbaker, Edwin.  
Cogswell, Sarah L.  
Carre & Carre.  
Coughlin, John X.  
Cole & Coleman.  
Carroll, Great (C. O.)  
Davis, Laura (C. O.)  
Douglas, Wm. (C. O.)  
Dartall & Hodges (C. O.)  
Davis, Ed. W. (C. O.)  
Dolnoch & Ziltzauer (C. O.)  
Dolan, James.  
De Lee, Lillian.

Dornton, Harry.  
Daly, Flay.  
De Mond, Chas. (C. O.)  
Desmond, Lilly.  
Dietrich, Mrs. (C. O.)  
Dunbar, James T.  
Dooley, Francis.  
Dresser, Louise.  
Davis, Warren (C. O.)  
Deaton, Chas.  
Dio, De.  
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Drew, Lowell (C. O.)  
Dell, Bert (C. O.)  
Batelle, Bertie D.  
Ellmore Sisters.  
Eagle, Dan Ed.  
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Ellis, Harry A. (C. O.)  
Ellen, Mary Ann (C. O.)  
Everett, Agnes.  
Eldrid, Gilbert.  
Field, Norman E. (C. O.)  
Foster, Ella (C. O.)  
Farris, Hansel.  
Fitzgerald & Wilson (C. O.)  
Fucciatti, Tom (C. O.)  
Flaher, Miss Minnie.  
Francosa, Manetti (C. O.)  
Facenda, Alberto (C. O.)  
Francis, Ruth.  
Ford, Pearl.  
Fagan, Ben.  
Festo & Weyman (C. O.)  
Fischer, Madalyn.  
Farmon, Richard.  
Florence, Genevieve.  
Farleys, The.  
Forman, Robert N.  
Ferrell Bros.  
Glincerith, Dan.  
Gordon, Paul.  
Gibson, Estelle.  
Girard, F.  
Gibson, Chas. T. (C. O.)  
Gibson, Chas. T. (C. O.)  
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Gould, Jay (C. O.)  
Grant, Lawrence.  
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Hammond, Chas.  
Honnigham, Albert (C. O.)  
Harvey & Farrell (C. O.)  
Hodges, James (C. O.)  
Hart, Henry (C. O.)  
Hyde, Jimmie.  
Hammer, Frank A.  
Hales, C. W.  
Huntington, Val.  
Heald, Henry D.  
Hays, Harry D. (C. O.)  
Howard Hall Co.  
Hendon, A. T.  
Howard & Harris.  
Howard & Co., Bernice.  
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Johnson, Otto.

Jensen, Otto.

Jones, Gwyn.

Jarvis &amp; Maratyn.

Kane, Genevieve (C. O.)

Kirkwood, Jessie C.

Kiebs, Elsie (C. O.)

Kelly, James F.

Kris, Mrs. John.

Kingsbury, Geo. (C. O.)

Kyle &amp; Conway (C. O.)

Kramer &amp; Scheck.

Kenna, Chas.

Kinella, Kathleen.

Lee, H.

Leville &amp; Sinclair (C. O.)

Linton, Harry B. (C. O.)

LeCall, Ed. (C. O.)

Lamont, Grace (C. O.)

Lee, Sam.

Low, Gilman.

La Freniere, Arthur.

Lattelle, Edward.

Lee, Lillian.

Lord, Eleanor.

Lewis, Jack (C. O.)

Larro, Duncan (C. O.)

Lamont, Grace (C. O.)

Lenon, Ted.

Leibert, Alex.

Lampert &amp; Pierce.

Lenn, Miss Lily.

Lewis, Jack C.

Louie, Jack (C. O.)

Lenox, Cecil.

Lockette, Mattie.

Le Clair, H. B.

Miller, Dick (C. O.)

McLaren, Hugh (C. O.)

McDonald, William (C. O.)

McGibney, Viola (C. O.)

Kenna, Chas.

Kinella, Kathleen.

Lee, H.

Moore, Herbert (C. O.)

Minton (C. O.)

Morris Three (C. O.)

Meyers, Rose (C. O.)

Murry, Helen (C. O.)

Martin, Felix.

McClary, Mr.

McClary, Mrs.

McClary, May.

McClary, Edward.

Martin, E. J.

Minton, Layne (C. O.)

Mueller, Albert.

McWilliams, G. R.

Madigan, Frances.

Marvula &amp; Lynn.

Moore, Pony.

Martyn, V.

Miller, Kathryn.

Moore, H. L.

Morgan &amp; Lynn.

May, Julia F.

Mayer, Blanche.

Mullen, Dennis.

Merewill Sisters.

Martin, Frank.

Metcal, Arthur.

Morton, Jewell, Troupe.

Mierckoff Troupe (P. C.)

McNaughton, Tom.

Monehan &amp; Sheehan (C. O.)

Miller, Arthur.

Manley &amp; Sterling.

McKeever &amp; Flinn.

Murphy, Mark.

Montgomery &amp; Moore.

Montague, Prof.

Manning Sisters (Twins)

McCurmick, U.

Metcal, Ken (C. O.)

McLeod, Arthur.

Norton, Jack (C. O.)

Newell, Willard (C. O.)

Nelson, Jr., Artie (C. O.)

Nash, Ed. (C. O.)

O'Kura Japa (C. O.)

O'Neill, George.

O'Brien, Smith.

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McClary, Edward.

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Minton, Layne (C. O.)

Mueller, Albert.

McWilliams, G. R.

Madigan, Frances.

Marvula &amp; Lynn.

Moore, Pony.

Martyn, V.

Miller, Kathryn.

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Morgan &amp; Lynn.

May, Julia F.

Mayer, Blanche.

Mullen, Dennis.

Merewill Sisters.

Martin, Frank.

Metcal, Arthur.

Morton, Jewell, Troupe.

Mierckoff Troupe (P. C.)

McNaughton, Tom.

Planked, Harry (C. O.)  
Prudeau, Steve (C. O.)  
Pineau Girls (8) (C. O.)  
Prescott, J. B.  
Page, John.  
Pitney, Lulu.  
Price, Jack.  
Page, D. B.  
Priskow, Louis.

Smith, Thomas K.  
Somers & Storke.  
Strovenhal, Miss Marie.  
Stone, Fred A.  
Schrode & Mulvey (P. C.)  
Stagpoole, Four (C. O.)  
Stenson, J. B. (C. O.)  
Shade, Clara.

Thompson, Willie.  
Tyson, Miss Grace.

Touljee, Dan.

Turner, Fred.

Trainer, Jack (C. O.)

Trimble, Maud.

Tate, Harry.

Tucker, Jack.

Turpin, Harry.

Travers, Belle (C. O.)

Valveno & Coreck (C. O.)

Winthers, Wilma.

Wittschirk, Fritz.

Wilson, Leslie.

Wethersall, Harry.

Williams, Leon.

Williams, Arthur (C. O.)

Warren, Day & Warren (C. O.)

Wheeler, Zelma (C. O.)

Williams, Mable (C. O.)

Woodruff, Henry.

Wooley, Frank.



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### JOHN B. HYMER THE NOVELTY OF THE SEASON

ASSISTED BY ELSIE KENT AND COMPANY OF TEN IN  
"THE DEVIL AND TOM WALKER" COLONIAL, MARCH

Mr. Robinson has gathered together a very capable company this season. This is unusual with comedians who have been accustomed to monopolizing. The first part starts with a musical category called "The Trimming Shop." One praiseworthy feature accredited to the opening as well as the closing piece, is the perseverance of the company and speed. The conversation might be curtailed. A sheath gown number is attractive. The musical interpolations, (one or two special songs are well staged. Robinson, of course, gives an excellent account of himself in a German character. His solo offering is one of the irresistible things in the show. Jeanette Young has a well-trained soprano voice. Belle Williams, plump and very energetic, considering her physique, is a busy person. There are few women in burlesque who can carry the comedy part with the same ease and conviction. Harry Devine does satisfactorily in a German part, while Lal Lawrence shows capability in three different types. Lawrence and Edwards present a diverting talking act, with a touch of pathos blended admirably. Dan Sherman and Mable De Forrest (added) gave "A Jay Circus," proving a laughing hit. Harry Seebach is the best bag puncher ever seen here. Devine and Williams wind up one of the best solos seen with their comedy skit.

FOLLY (John A. Feunessay, mgr.).—"Empire Show," with Roger Imhoff, return engagement.  
EUBON'S (Sid J. Enson, mgr.).—"London Belles."

EMPIRE (I. H. Herk, mgr.).—"Avenue Girls."  
OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A., Chicago and New York).—Alice Lloyd, The McNaughtons, Millman Trio, Emelia Rose, Lulu Beeson Trio, Howard and Howard, Three Weston Sisters, Hall McAllister and Co., "Japs in Japanland."

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A., Chicago and New York).—Ellis-Nowlan Co., Ben Welch, Windecker's Band, Franklyn Underwood, Joe Cook and Brothers, Pete Baker, Majestic Trio, Washburn and Keely, Jack Hawkins, Adams and Windfield.

SCHINDLER'S (Ludwig Schindler, mgr.; agent, Chas. H. Doutrick).—Webb's Trained Seals, Barnes and Levina, Haas Bros., Clarke and Clifton, Cleone Pearl Fell, Perrin and Crosby.

NORTH AVENUE (Paul Stittner, mgr.; agent, Chas. H. Doutrick).—Shepp's Dog and Pony Circus, Mexican Zamora Family, Dancing Davey and Pony Moore, Rice and Walters, The Mascagnis, Lanrett Boyd.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—J. Stanislaus Donovan and Co., Syl-

van and Oneal, Washburn and Stevens, Ed. and Hazel Lucas.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Huntress, Howard and Norward, Melroy Trio, Real Comedy Quartet, Cora Monohan, The Drapers, Dale Sisters.

LYCEUM (Jack Burch, mgr.; agent, Frank Q. Doyle).—Howard and Cunningham, King Harmony Trio, Emerson and Hall, Tuscano Bros., Mystery Moore.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Berns and Leslie, Sparkle and Co., Nadji, Mr. and Mrs. Wylie, The Great Tactus.

CRYSTAL (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—Peel and Francis, Prof. Moore, The Boys, Ada Melrose, The Pirras.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—Cherry Sisters, Bob Weyman, Henderson and Sheldon, Ed. Barnes, Francis and Virginia Rogers, Bessie Louise King.

ASHLAND.—Frank and Louise Beverly, Josephine Turner and the Dumbars, Ashburn and Hindson, Delmar and Dexter, Romaine and Campbell.

ARCH.—H. V. Fitzgerald, The Zendas, Margaret Newton and Co., Mack Sisters, Short and Edwards.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Sefton and Deagle, Billy Moore, Tierney Trio, Jaue Anita Byron, Connors and Connors, Billy Zahn, Lamb and King, Louise Cody.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Chas. Bradley, Scott and Wallace, Nemo, Weiss and Weiss, C. A. Bonny, Beatrice Leonard.

SCHILLER'S CRYSTAL (Sam Schiller, mgr.; agent, Frank Q. Doyle).—Knorr and Alvin, Cora Swain's Cockatoos, Aubrey Rich, Major O'Loughlin, McCarver and Robinson.

ESSEX (Bilhars & Lewis, mgrs.; agent, Frank Q. Doyle).—La Pearl and Bogart, Mexican Trio, Frank L. Perry, Gus and Marlon Kohl.

HARMONY (A. Schrock, mgr.; agent, Frank Q. Doyle).—Chatham Sisters, Chas. Irving, Peel and Francis, Brooks Sisters.

NORMAL (Jack Ryan, mgr.; agent, Frank Q. Doyle).—Dickinson and David, Alice Sparks, Sydé Kchoo, The Three Mexicans.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—The Great Ahrenmeyer and Co., Rogers and Robinson, Billy Earthquake, Lily Grady, Pekin Stock Co.

IOLA (Geo. E. Powell, mgr.; agent, Frank Q. Doyle).—The Sawyers, Harry Williams, Bernard and Hill, Murphy and Leonard, Otto's Trained Animals.

NOTES.—The following new Aldomes are being built to open by April 1: Savannah, Albert and Caton; Pensacola, Fla., Geo. A. Vucovich;

Birmingham, Ala., R. B. Kelley; Vicksburg, Miss. C. B. Booth.—Musical Fredericks (formerly Frederick Musical Trio), are on the Interstate circuit. Mr. Frederick and his wife now compose the act.—Engene O'Rourke returned from the coast, having finished the Orpheum time.—Dancing Davey and Pony Moore, a western act, will shortly go east to show their combination comedy character and dancing act which has met with success in the middle west.—Charles E. Barton, formerly general manager of Gus Hill's attractions, was in town last week in connection with Selma Herman show of which he is part owner, with the firm name of Wiswell & Barton. The managers also control "The Smart Set," "McFadden's Flats," "In Gay New York," and others. Selma Herman, who is playing in a "thriller," will head a stock company at Seattle next summer.—Elmes and Remington, who are playing over the Stair & Havlin circuit in "Rudolph and Adolph," will return to vaudeville next week, probably opening for William Morris at the American, Chicago. They have sold their interests in the show to Chas. A. Mason, one of the principal members of the company.—Geo. De Vay and Dayton Sisters completed 22 weeks on the Sullivan-Considine circuit and are headed eastward.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—A very good bill headed by Cecil Lean and Florence Holbrook (New Acts), Valeska Suratt and William Gond make their first appearance at the Majestic in a well-arranged combination of monolog and songs. The chief feature, besides the humorous conversation, is Miss Suratt and her stunning gowns. She is a charming woman; her wardrobe aroused considerable comment. The act was liked immensely. "Six American Dancers" present one of the best dressed acts of its kind seen here. They are excellent dancers. "Awake at the Switch," presented by Margaret Moffat and Co., is a delightful little playlet and scored heavily. Swor Brothers have changed some of their talk since last reviewed, but the act otherwise remains the same, making the usual hit. James and Sadie Leonard and Richard Anderson in their Roman travesty brought laughter that continued from start to finish. Eddie Ross played the banjo and danced simultaneously. Henry Horton and Co. offered a rural sketch called "Uncle Lem's Dilemma." It deserves a better place on the bill. McPhee and Hill gave their aerial comedy. Howard and Seher and Richard and Louise Hamlin appeared.

—Frank Koppelherz, manager of the Bijou, La Crosse, Wis., was married to a Miss Krouse, of Bay City, Mich., recently.—Paul Goudron books

for the Starland, Jamestown, N. D. Three shows a day at given.—V. L. Granville and Co. jumped from London (Eng.) to Winnipeg, to open for Sullivan & Considine.—Imogene Comer, the contralto, who has not appeared before the public in about five years, will return to vaudeville next week.—Ben Jerome will be the musical director at the new Court, on Dearborn street, scheduled to open next fall.

### SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,

1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent direct.).—Week 24: "At the Sound of the Gong," decided prize-ring flavor and quite novel. Imro Fox, bright line of talk as an accompaniment to ledgerdemain, one of the best liked numbers. Amoros Sisters gained considerable applause, as did Wilson and Heloise, working on the horizontal bars and bounding mat. Frank and Adele Artoise, song and dance, added something to the program.

NATIONAL (Sid Grauman, mgr.; agent, S.-O. Archie Levy).—Henry and Alice Carver, strong feature. Charles Clio and Co. in a well-arranged Chinese transformation act, scored heavily. Watson and Little, a clever team, struggled in "one," with a promising sketch that cried aloud for a "full interior," and deserved much credit for the strong showing made despite the handicap. Dave Morris' snappy singing and dancing number well received. The Two Theodors, acrobats, Cotter and Boulder, song and dance artists, won approval. Gordon Troupe of comedy cyclists held the closing place. There is considerable change in the act since last showing here. The diminutive bicycle still remains the "big scream," while some of the more serious work brought a heavy response. Joe Valley, accordion soloist, gained favor.

WIGWAM (Sam Harris, mgr.; agents, S.-C. and W. S. jointly).—"Buster Brown" the headliner. Carson Bros. offered some taking feats of strength. Patching Bros. submitted an instrumental musical novelty. Burton and Brooks in "The Limit." Paul Staats, pianist, and The Florena Troupe completed.

EMPIRE (Melvin Winstock, mgr.; agent, W. S. O. S. Burns).—Barnold's Animals scored, pronounced hit. The Juggling Thorns, Knor Bros. and Helene and Irving Jones, also.

GAYETY (Geo. L. Clayton, mgr.; agent, Bert Levey).—The Allen Curtis Co. replaced the Jas.

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Post combination, their introductory offering being of the Weberfelding brand labeled "Jackey, Mickey and Mike." Curtis happened the usual Hebrew comedy role in a satisfying manner, and the production possessed more plot than any of the Post productions. The Roma Quartet of Italian vocalists rendered a well-chosen series of numbers. The Henry L. Auerback Co. offered a comedy-dramatic playlet "The Lost Bracelet." Auerback fitted the character of the street gamine well, but his opposite, Ethel Roberts, in her effort to live up to her character talked so fast

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many lines were lost. Albert Leonard, song and dance.

## DENVER

By HARRY K. BEAUMONT.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 15: Orpheum Road Show, event of season. Best show seen this season.  
CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—World's Comedy Four heads, singing fair, horse play injuring the act. Eldora, juggler, scored. Ah Sing, Chinese, ordinary feats. Grimm and Sachell, singing, went through sailing. John Rucker, individual hit. Business excellent.

CURTIS (Pelton & Smutzer, mgrs.; agent, I. B. A. Chicago).—Last week of White Rat vaudeville. Best bill yet. Saona heads. Kimball and Douvan, banjoists, excellent. Duncan and Hoffman, scored. Asalea Fontaine, contortionist and singer, ordinary. Farley-Prescott Trio, very good. "The Marvelous Contralto," another "Incog," sang ordinarily. Seymour and May, opened. Business poor.

NOTES.—James and Lucia Cooper are scoring heavily at the Majestic this week, just finishing a fifteen weeks' tour of the S. & C. time.—Pelton & Smutzer, managers of the Curtis, have dissolved partnership. Mr. Pelton will retain the house. Mr. Smutzer is contemplating entering business in the east.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.  
ORPHEUM.—Joe Welch, wrings screams of laughter; Clarice Vance, big reception; Casey and Le Clair, excellent Irish sketch. Heras Family, acrobatic, good; Wm. Courtleigh and Co. in "Peaches"; "Georgia Campers," fair act; Wood and Lawson, Lowe and Martel, unique instrumentalists; Goyt Trio and Incognito.

KEITH'S.—Blanche Ring, headlined, personal success; "Freckles," rather too much on pathos, but well acted; "Circumstantial Evidence," wonderfully strong, well written; Laddie Cliff holds over; Four Delke Sisters, contortionists, very good; Dunedin Troupe, excellent; De Witt, Burns and Torrence, good; Hal Merritt, passes; Kenney, McGraham and Platt, impossible idea, but good work; Le Roy and Pike Vanlon, bar comiques, good; Savio, juggler; Smythe and Smith, singers; Kimball and Lewis, athletes.

HOWARD.—"Strollers," good lively show. In house bill are Hayes and Alpoint, Manhattan Quartet, Annie Morris, James Coveney, Bowman and Terry and Pike Vanlon, bar comiques, good.

GAITY.—"Crackerjacks."

PALACE.—Big crowd out to see "Girls of Moulins Rouge."

COLUMBIA.—"Fashion Plates."

COMIQUE.—M. p. and Edith Mellor, Mae Vincent, Alex Frazier and Gertrude Mann.

PASTIME.—M. p. Walter Proctor, blind (boy) pianist; Billy Nichols, Russell and Davis, Beth Noble.

AUSTIN & STONE'S.—Royal Cingalese Troupe, Noland and Cahill, Irish pipers; John Villencl, Messina musicians; The Attractions, Jap jugglers; Burton Sisters, "Manhattan Girls."

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was "Baseball Wreck" here was the Mike Donlin-Labele, Hite sketch and Charles Doolin, the popular catcher of the Phillies (New Act), as the chief attractions. In addition there was an excellent bill supporting, and over-drowd on Washington's Birthday gave the show a fine start. There is plenty of baseball (timed) here about the Donlin-Labele sketch, "Stealing Home." Miss Hite gives the ball players the support needed and has taught Donlin a great deal about stage business. Lasky's "Piano-philadels" returned with several changes. Lotta Brunelle, who was with "At the Country Club," joined this week. Gladys Lockwood won a liberal share of the honors. Several numbers from recent musical successes are used in the act and it is more entertaining than ever. The dramatic playlet "The Bandit" was given its first showing. It gave rather a gruesome effect to the melange of mirth and music which featured the bill, but was well acted by E. Frederick Hawley and Frances Haight. Mullen and Corelli put over a solid hit with their splendidly handled comedy acrobatic number in "one." Mullen is making his talk reach the spot and Corelli does some good clean-cut floor tumbling. "The Tuscan Troubadours" proved a series of singers of more than average ability, the women being especially gifted in voice and the operatic numbers were enjoyed. Jean Clermont's burlesque circus had no trouble holding the house seated at the finish. The early portion of the bill reached much higher average than usual. The Flying Martins registered a substantial hit in some showy work on the trapeze. The boys showed nothing out of the usual line, but they work at a tremendous clip and this carried them through to success. All their tricks are well done and, dressed in white against a black background, there is plenty of show to the act. Anderson and Golnes went through in good shape with their "Late Hours" specialty, the comedian registering firmly with his funny dancing. Finlay and Burke held too closely to the old routine of travesty, but their skillful handling helped a lot. The Flying Widows (New Act) opened the show. Marcello with a comedy modeling act which was well liked. Jolly Lukens,

who offered a musical act of ancient style, and J. W. Holland and Co., in a sketch of light merit called "Checkers," made up a show which held up a good pace from start to finish.

NINTH AND ARCH MUSEUM (Norman Jeffries, mgr.; agent direct).—Breton-Bunkel Stock Company, Poloff Sisters, Lamberto, the Campers, Fred Preston and Violet Burkett.

CASINO (Ellas & Koenig, mgrs.).—"High Rollers" under the name of the "Lid Lifters" this week.

TROCADERO (Charles Cromwell, mgr.).—"Merry Maldives."

GAITY (Eddie Shayne, mgr.).—"Parisian Widows."

BIJOU (Sam Dawson, mgr.).—"California Girls."

## ST. LOUIS

By FRANK E. ANFENGER.

OLYMPIC (Pat Short, mgr.).—"The Girls of Gottenberg." Louise Dresser and Almee Angeles are perhaps the most delectable of the front rank, but May Nardin, Grace Klopelle and half a dozen others also have in favor. Of the men odds are even between James Blakey, Lionel MacKinder, Edward Garvie and John F. Hassard. They revel in a score complete with songs that are bound to become popular, if the number of encores at each performance thus far are any indication. It is the first musical offering at the Olympic since the memorable two weeks' engagement of "The Merry Widow," and it is proving a worthy successor.

GARRICK (Dan S. Fishel, res. mgr.).—"The Gay Musician" is in its second and last successful week at the Garrick Theatre. Frances Robles, in a small part as a maid the first week, has temporarily succeeded to the second role owing to the illness of Lottie Kendall. She proved quite as gifted as she is beautiful. The balance of the cast, including the star, Amelia Stoen, is winning great favor.

AMERICAN (Sol N. Oppenheimer, mgr.; agent, W. V. A., New York).—"The Faddites, headline; Harry Tate's "Motoring" please, as do Conn, Downey and Willard. James Thornton has some new songs; Lewis and Green, a skit, "Engaging a Cook"; Arthur Yule and Co., musical imitations, and Meehan's Dogs, fair animal act, round out the bill. It is not up to American average.

COLUMBIA (McIntyre and Lenth, stars at the Columbia; Valadon, magician, headed for stellar heights; Four Orans, novel acrobatic act; Gracie Emmett in "Mrs. Murphy's Second Husband," please; Nellie Nichols, local summer garden favorite; Vera Berlin, violinist; the Graziers, and And. Rice, comedian, complete an effective bill.

STANDARD (Leo Reichenbach, mgr.).—"Merry Burlesquers." Another of the top line organizations and this year is featuring Harry Fox and the Millership Sisters, Florie and Lillie, in a two-act farce, "The Fixer." It pleases immensely and sandwiched between is an all-bit olio.

GAITY (O. T. Cravens, mgr.).—Harry Bryant's Burlesquers have a lively show. Lillian Seigers, of St. Louis, is among the top liners. Harry Bryant is a favorite and Elizabeth Mayne sings "Flirty Eyes" and other catchy songs.

NOTES.—Eddy Darnell, the clever St. Louis girl who supported Frank Daniels last year, and Lulu Glaser the year before, will leave St. Louis next week for New York to appear in vaudeville. She is Mrs. William H. Jones off the stage.—John C. Jannopolis, president of the Delmar Garden Amusement Co., is in New York, where he will look over and sign talent for this season's light opera company at Delmar Garden.

## ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Pauline, hypnotist, created a sensation; Bert Levey, cartoonist, good; Patrice and Co., "The Lobbyist," well received; Jack Wilson Trio, funny; Roberts, Hays and Roberts, dancers, went well; Marie Tempest, singer, and Hy Greenway, juggler, rounded out a good bill.—EMPIRE (J. H. Rhoades, mgr.).—Crowded houses greet "Bon Tons."—GAITY (H. B. Nichols, mgr.).—"Froivolities of 1908." CHAS. MARTEL.

## ATLANTA, GA.

ORPHEUM (V. Whitaker, mgr.; agent, U. B. O.).—Chas. Stine and Co., excellent; Richards and Montrose, s. and d., clever act; Sue Smith, songs, good; Estelle Wordette and Co., scored; Franco Piper, banjoist, best ever here; Four Baiton, athletes, scored big.—BIJOU (H. L. De Giv, mgr.).—"Knickerbockers"; good show and business. BRIX.

## ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris, mgr.; agent, U. B. O.).—Annas Eva Fay held over as headliner; Dolan and Lenhard, "A High-Toned Burglar," got many laughs; Mulhally and Murray, blackface, good; Tinell and Routelle, musical comedy, good; Three Musical Millers, went well; Flexmore, pantomime clown, fair.—SAVOY (Harry Brown, mgr.; agents, Wesley & Pincus).—"The Aerial Shaws, great; Three Keltons, musical act, a hit; George C. Davis, monolog, good; Lizzie Wilson, character song, good; Morillo Bros., head balancers, fair; Albert Reed and Co., "Her Friend from Texas."—CRITERION (D. W. Barrett, mgr.; agent, M. W. Taylor).—Hughes and Cole, burlesque, good; Kaiser and his Terriers, good; Queen Mab, amusing; Todd, contortionist, good; Julie de Jongh, vocalist.—MILLION DOLLAR PIER (J. L. Young, mgr.; agent, N. Jeffries).—Winston's Seals, Fred Richter, songs; m. p. J. B. PULASKI.

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BROOKTON, MASS.

HATHAWAY'S (McCue and Cahill, mgrs.).—The Lincoln Musical Four, excellent; Jose F. Yarrick, magician, good; The Musical Bennetts, pleased; Agnes Champney, comedienne, went well; Ill. songs by Miss Broseau and Mr. Cahill, excellent.—SHEEDY'S (W. T. Builivant, mgr., agent, Jon. Wood, N. Y.).—Prince Youturkey, Jap equilibrist, excellent; Adeline Francis, comedienne, very good; Coogan and Bancroft, comedy skaters, seemed to please; Gourley and Keenan, with "Bunk" the dog, make a bit.—NEW ORPHEUM (F. U. Bishop, mgr., agent, Phil Hunt, New York).—Glendower and Marion, "Christmas on the Comstock," very good; Redad and Hadley, s. and d., excellent; Needham and Wood, Irish comedy, fair; The La Belle Duo, hoop rollers, clever. H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; Henry J. Carr, asst. mgr.; agent, U. B. O. Monday rehearsal 10.). William H. Thompson and Co. in "Waterloo" a masterpiece of acting; Grif, jovial as ever; The Arols, premier musicians; Al. Leech and his Rosebuds, bit; The Vassar Girls, good; Yamamoto Brothers, good in perch and wire act; Little Sunshine, pleasing; Charlie Case, laughing bit.—LAFAYETTE (Charles M. Bagg, local mgr.).—Andy Gardner, Ida Nicolai, Charles Udell, Joe Barton and Bro., Johnson and Buckley in Tom Miner's Bohemian Burlesquers, with "Shad" Link

as an extra.—GARDEN (Charles E. White, local mgr.).—"The World Beaters." DICKSON.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—The week's bill included D'Amon, thaumaturgist, scored strongly; Mayme Gebue, sketch, "June"; Gorman and West, s. and d.; Owley and Randall, comedy juggling; Martinetti and Sylvester, comedy acrobats; Strickland, musical act. G. M. YOUNG.

CHARLESTON, S. C.

BON AIR (Geo. Guida, mgr.; agent, direct).—Eva Ray and Co., carrying seven people and giving the show.—IDLE HOUR (Geo. S. Brantley, mgr.; agent, S. C.).—Dancing Butlers, Don H. Genterfeld, Mile. Lasette, Mr. and Mrs. J. Murry Smith.—MAJESTIC (Geo. S. Brantley, mgr.; agent, Barber).—Seven Russells, Girard and Weston; Edna Farlowe.

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COLUMBIA (H. M. Ziegler, mgr.; agent, W. V. A. Sunday rehearsal 10.).—Woods and Woods Trio, ordinary wire act; Carter and Bluford went big; The Windobonas, musical novelty; Gardner

and Vincent, clever; Salvati, card manipulator, clever; Gennaro and his Band, big bit; Raymond and Caverly, German comedians, excellent; White and Stuart in "Cherrie," very good.

PEOPLE'S (James E. Fennessey, mgr.).—"Century Girls."

STANDARD (Frank J. Clements, house agent).—"Trocadero."

AUDITORIUM (agent, Gus Sun. Sunday rehearsal 11.).—Cora Lawton, Mitchell and Co. in "The Devil," clever; Hufford and Chalm, good; La Tell Brothers, acrobats, good; La Adella, toe dancer, good.

ROBINSON (Coney Holmes, mgr.; agent, direct. Monday rehearsal 11.).—Pearl Tangle, mind reader, interests the curious. Thelma De Verne, good; Meldek La Due, good; Lane and Thane, excellent; Jack Williams, Ill. songs, good.

LYCEUM (Sunday rehearsal 10.).—Ivy and Ivy, comedy musical, bit of bill; La Salle Trio, acrobats, good; Marie Laurent, vocalist, very good; Methven Sisters, singers, clever.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.; agent, U. B. O.).—Nat M. Wills, "Joyland," "Military Octet," Avon Comedy Four, Bonessettis, Felix Barry and Co., Carbery Brothers, Kramer and Sheek.—GRAND.—Frank McCre and Co., Evans, Emila and Evans, Cowboy Williams, Hays Bros., Campbell and Clark, Thelma.—EMPIRE (Geo. Chenet, mgr.).—"Morning Glories."—STAR (Drew & Campbell, mgrs.).—"Cosy Corner

Girls."—FAMILY (Ed. Helm, mgr.).—Two Sloanes, Christine, Lew Dean, Seymour's Dogs, Lyric Comedy Four. WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Rosaires, pleasing wire act; Fiddler and Shelton, colored, good impression; Bernardi, protean artist, clever; Mabelle Adams, fine violinist; Valerie Bergere and Co. in "Hillie's First Love," first half of week and "His Japanese Wife," last half, former about the best sketch act ever seen here; Walter C. Kelly, very good; Asahi Troupe, amusing.—GAYETY (A. L. Wiswell, mgr.).—"Casino Girls," one of the best of the season; poor chorus.—COLUMBUS (Gabe Sachs, mgr.; agent, Columbus Vaudeville Agency).—Zeno and Zoa, Butler, Russell and Martin, Van and Maddox, Eph. Johnson, Wm. Pugh, and m. p. Business: S. R. O. at night, fair matinees. LITTLE CHARLEY.

DALLAS, TEX.

MAJESTIC (T. P. Finnegan, local mgr.; Interstate Amusement Co., direct).—Billy Morris and The Sherwood Sisters, "Scenes from Old Dixie," very good; The Senon Trio, comedy character changes, hearty applause; The Ferraris, Russian dancers and pantomimists, excellent; The Bruno-Kramer Trio, gymnasts, clever; John P. Reed, comedian, very funny; Catherine Hayes and Sabel Johnson, "A Dream of Baby Days," pleased. M. S. FIFE.

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## BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O. Rehearsal Monday 10).—Clarice Mayne heads a very good bill and goes big; Rainer's Tyroleans, "A Wedding in the Alps," went well; Nichols Sisters in a laughable number went well; Bradna and Derrick, bareback riding, well liked; Wm. McCart, good patter and songs, big applause; The Kyasas do some wonderful feats in lifting heavy weights that caused a sensation.—NEW MONUMENTAL (Montague Jacobs, mgr.).—Morning, Noon and Night.—GAYETY (W. L. Ballauf, Jr., mgr.).—City Sports and Kudara's Japanese Troupe as the strengthener.—BLANEY'S (Ollie M. Ballauf, mgr.; agent, W. S. Cleveland).—Cameraphone, Ill. songs, m. p. and La Petite, Lulu and Fenton Dalton in a neat skit; Elmo and his Dog, magic; The Yorke-Herbert Trio, acrobatic, make up a good bill.—LUBIN'S (E. C. Earle, mgr.; agent, Norman Jeffries).—Rudolph and Lena; Doyle and Collins; Mackey and Croix; Charles York; Hugh Blaney; Louise Byrd; Harrie De Marse and Louis Grannat.

JOHNNY MEYERS.

## DAYTON, O.

LYRIC (Max Hurtig, mgr.; agent, U. B. O.).—Lillian Lavelle and Robert Sinclair, novel dancing; Albert L. Pellaton and Marshall Farum, "A Spotless Reputation," pleasing; Olivetti Troubadours, Spanish virtuosos, big hit; Harry W. Flelds and his Redpath Napanes, "Fun in a School Room," very good; Bessie Valdere's pony cyclists, good; Emile Subers, The Georgia Boy, big applause; Marvelous Millers, whirlwind dancers, very clever.—NOTE.—Max Hurtig, manager of the Lyric, arrived home from New York, where he had attended the funeral of Ben Hurtig.

R. W. MYERS.

## DES MOINES, IA.

EMPIRE (M. J. Karger, prop.).—21-24: "American," good olio, well-balanced pleasing show.—MAJESTIC (Fred Buchanan).—De Biere, illusionist, feature, cleverest bill here in several moons; Five Normans, jugglers, repeated former success; Bertie Fowler, captivating monolog; Ernest Van Pelt and Co. in "Deal on Change"; Three Moshers, comedy cycle, happy blending of skill and fun; "Rosette's Dancers," neat act that would always go well; Morrow and Shellburg, comedy, diverting.—NOTE.—H. Vernon Reaver, for many years connected with theatres in this city, is managing Florence Davis.

JAMES.

## ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Josephine Isaleb, big hit; Johnson and Hart, clever; Musical Tognarelli, good; Adams and Mack, excellent; Goforth and Doyle, good; Parmet and Russell Co., scored.—RIALTO (F. W. McConnell, mgr.; agent same).—Mitchell and De Lisle, Cora Cherry, Mae Buckley, Marie Bell, Lottie Fayette, Bruno and Hahn and Kaiser and Riley, good.—HAPPY HOUR (Ira Van De Mark, mgr.; agent same).—The Angers, Francesco Bonagant, James Campbell and m. p., strong.—GRAND (E. J. Toole, mgr.; agents, Verbeck & Farrell, Oil City, Pa.).—F. A. Lawrence, Martin Milan, m. p. and Ill. songs, good.

J. M. BEERS.

## EL PASO.

The following company known as the "American Players," was organized here to play Texas towns, headed by Jennie Calif and Andrew Waldron, assisted by Geo. Haley, Addie Grantley, Ruth Rolands, Millard Wilson, Fred Wilson, J. H. McGown and Prof. Wagner.

F. W. CAMPBELL.

## FT. WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—James and Sadie Leonard and Richard Anderson, Roman travesty, very good; Mr. and Mrs. Harold Kelley, "The Thoroughbred," good; Mabel Maitland, good; Jack Strouse, "The Man from Italy," hit; Three Dancing Mitchells, excellent; Steiner Trio, comedy bar artists, fine; Ilda Senee, Ill. songs, good.

H. J. REED.

## FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate Amusement Co.).—Week 15: Three nights the S. B. O. sign was displayed and the week's receipts broke the record for the house. Frey Trio open with an interesting wrestling match; John and Mae Burke, musical sketch; The Keatons amuse immensely; The A. B. C. D Girls, pleased; Mr. and Mrs. Jack McGreevy, the rural sketch, splendid; Zebellie gymnast, fine.—NOTE.—Henry Lewis, who does a bicycle act called the "Thriller," who has been laid up here for several weeks on account of an injured ankle, has returned to Chicago to resume his tour.

I. F.

## HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Bernier and Stella, s. and d., good; Schroe and Mulvey, "A Theatrical Agency," applause; Frowlin, accordion playing, repeated encores; Lantton, Lucier and Co., comedietta, "Fool's Errand," scored; Jesse L. Lasky's "Birdland," hit of bill; Howard's Pontes and Dogs, big headliner; m. p., very good.—HIPODROME (A. L. Rounfort & Co., mgrs.; agent, M. Rudy Heller, Phila., Pa.).—Rodgers and St. Clair, roller skating; Robt. Morrell, comedy juggler; Edwards and Kennel, singing comedians; m. p.—SAVOY (P. Magaro, lessee and mgr.).—Opened this week with m. p. and three number vaudeville with daily matinee; 8 and 10 cents.

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## HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 15: La Belle Chelito, heads, singer and dancer of some merit, dresses elegantly and attractiveness makes her a favorite; Solis Quartet, Marimba players, still on the bill, the originality counts; Thali-Fernandi, musical and dancing, poorly received; m. p.—NATIONAL (Eusebio Ascue, mgr.).—Iris-Andreace, Italian singing duo, very good; Colombino, quick change, poorly received; Sanchez and Dias, Spanish dancers, best ever seen here; m. p.—ACTUALIDADES (Eusebio Ascue, mgr.).—Mr. Kiners, equilibrist, good; Sapho, living statuery, good; Les Mary Bruni, Italian singing specialty, favorites; m. p.—MARTI (Adot Co. mgrs.).—Amalia Molina, still popular; The Corbetas, s. and d.; m. p.—PUBLILONE'S CIRCUS (L. B. Arango, mgr.).—The Lowandes, equestrians and Alice Teckow, sharing honors; Sidi, heavyweight juggler, good; Ernesto Slaters, very good; Little Allright, Jap, fair.—NOTES.—Koma, the Jap wrestler, still in Havana and will meet Sidi, the juggler, at Publilone's for a wager of ten thousand francs.—Mr. Ascue, of Actualidades, has signed a number of new American and European acts to play his house shortly.

ROCKY.

## HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.; agent, U. B. O.).—Leonard and Louise, gymnasts, very good; Felser and Whyte, eccentric comedy couple, laughable; Harry Taylor, singing comedian, pleasing; Mlle. Omega, wire act and juggling, excellent; William Shalles, Ill. songs, very good.—LYRIC (Lenox Lockner, res. mgr.).—The Sharples, in fun and music, good; The Trents, in a novelty roller-skating act, good; Ben Hilbert, rube comedian, good; Miss McLoose, Ill. songs, very good.

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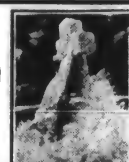
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J. J. M.

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One of Selig's Western pictures taken in Colorado, and staged on the top of the Rockies.

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Length 125 feet.

This picture shows the world's greatest rope walker in action, also a fancy swimming pool contest.

THE SELIG POLYSCOPE CO.  
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CHICAGO

### NEW ACTS.

(Continued from page 15.)

#### Princess Wlademaroff.

Music and Dancing.

11 Mins.; One.

Keith's, Philadelphia.

Princess Wlademaroff is a Russian dancer. This is her first important showing, though she has been in this country four years. She opens with a mandolin selection, well played, though she would probably do better with some simple number which the audience could catch than the number now in use. This is followed by the xylophone, which does not help, particularly because the instrument is not true in tone. The Princess then sings a Russian selection, followed by the usual acrobatic style of dancing of her race. In the latter she is seen at her best. She has a pleasing voice and good looks to help her. She also dresses nicely, though not richly, in the costumes of her country. In the opening position on the bill, which showed her to disadvantage, she made a firm impression. The program doesn't guarantee the title. *George M. Young.*

#### Francesca Redding and Co. (5).

"The Bounders" (Comedy).

24 Mins.; Full Stage (Special Set).

Savoy, Atlantic City (Feb. 18).

With a good start, good finish and plenty of action in between Francesca Redding has "put over" a new sketch called "The Bounders," and it should become a fixture, having an abundance of first-rate comedy. At the commencement an alcove discloses a fountain. A well-formed young woman encased in a union suit is the decorative feature. She holds a shell on her shoulder, water gushing from it over her. On a lounge reposes a youth, the languid son of a father who has advertised for an electric invigorator to instill some action into his offspring. The invigorator is sewn upon the inside of a coat. The boy's mother and the spirit raiser arrive together. The son is persuaded to try on the coat, when the invigorator does all claimed for it. A series of funny situations follows, as the coat is worn by the different characters. Finally it is thrown into the alcove, alighting upon the union-suited figure, which comes to life, jumping down into the amazed group for the curtain. The curtain rising shows the figure back on its perch for the finale.

J. B. Pulaski.

### LOGANSPORT, IND.

BROADWAY (formerly Dowling) (Earl D. Sipe, mgr.).—Week 15: The Belmonts, gymnasts, very clever; Leo St. Elmo, musical, fair; Cook, Boyd and Oaks, comedy, fair; Ill. song, Maude Chestnut.—NELSON (Fred M. Smythe, mgr.).—17: "Monte Carlo Girls," burlesquers, fair house.—LYRIO (formerly Crystal)—Now pictures and ill. song, management W. T. Andrus.—ARK (O. L. Linsey, mgr.).—Pictures, excellent business. H. G. WABYEL.

### LOUISVILLE, KY.

MARY ANDERSON (James L. Weed, mgr.).—The Yerkas, Joe Marsh, comedy cartoonist; The Wilson Bros., fair; Miss Julie Ring and Co., "The Wrong Room," very good; Harry and Eva, the Two Pucks; Tom Welch, Sig Mealy and Ed. Montrose, "Play Ball"; Lew Hawkins, in songs and stories; Grigolati's Famous Aerial Ballet, good.—BUCKINGHAM (Horace McCrackin, mgr.).—"The Frolicsome Lambs," Klein, Ott Bros. and Nicholson, in a musical comedy.

S. H. SIMCOB.

### McKEESPORT, PA.

ALTMAYER (Paul Stanley, mgr.; agent, Associated of Pittsburg, Monday rehearsal 10).—Montgomery Musical Duo, very good; Marion Seely, good voice; McKee Richmond and Co., laughing hit; Geo. Dupree, scored; Fred Reese, decided hit.

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SAGER DEAN

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Booked Solid on the Western Vaudeville Association Time.**VARDAMAN**AN ACT THAT KEEPS THEM GUESSING.  
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On the Inter-State Circuit. March 1, Majestic, Ft. Worth, Tex.

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MARCH 1, ORPHEUM, EASTON, PA.

In their new novelty in "One" entitled "ON THE GREAT WHITE WAY."

**THE THREE KUHNNS**

THE BROTHERS THREE

A refined instrumental singing novelty that has headlined the bill of every prominent vaudeville house on the Pacific Coast. Will be seen in the East shortly.

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WEEK MARCH 1, AMERICAN MUSIC HALL, CHICAGO, ILL.  
NOW ON MORRIS TIME.**JOHNSON STUDENTS**

CLUBMANIA IN "ONE YELL."

Agent, PAT CASEY.

**VAN CAMP**THE MAN WITH THE LITTLE TRAINED PIG.  
WEEK FEB 22, PROCTOR'S, NEWARK. MARCH 1,  
PROCTOR'S, TROY.

3 BROTHERS

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Huxters with talent to sell.

Second week Lincoln Square, New York.

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WM. S. HENNESSY, Mgr. The Australian Bright Lights. Burlesque Sketch Artists. Address care WHITE RATS.

**WILLIAM MORRIS' VERDICT AFTER SEEING "CREO"** At the National Theatre Frisco, Cal.

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### MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; agent, W. V. A.).—La Petite Mignon, clever impersonator; Bedford and Winchester, excellent juggling; Heagler Sisters, pleasing; Chambers and Knott appear in powerful drama; George Austin Moore, good entertainer; Silvers, the famous clown, excellent; White and Simons, "Blonde Typewriters," excellent.—CRYSTAL (F. B. Winters, mgr.).—Mr. and Mrs. Connolly, in "Sweethearts," very pretty; Beggar Sisters, excellent; "The Gypsy Wayfarers," pleasing; Billy Mann, monolog, fair.—STAR (F. Trotman, mgr.).—"The Wise

Guy."—GAYETY (S. Simmons, mgr.).—"Mardi Gras Beauties," excellent singing feature of splendid show. HERBERT MORTON.

### MONTREAL, CAN.

BENNETT'S (R. A. McVean, mgr.; agent, U. V. A.).—Claire Romaine headlines this week. Miss Romaine was well received. Myers and Ross, lariat throwers, good; Ruby Raymond and Co., strong finish; McNamee went fair; Barry and Hivers, well received; Bond and Benton, many laughs; Hoey and Lee, Hebrew comedians, did well; Miras Golem Troupe, one of the hits.—ROYAL (O. McBrien, mgr.).—"The Travellers."—PRINCESS (H. Edgerton, mgr.; Col. Am. Co.).—"Bovary Burlesques."—NOTE.—Bennett's, Montreal, broke the house record for the season last week, playing to \$7,162 gross.

### MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun Booking Agency).—Corcoran and Dixon, blackface comedians, pleased; Rube Dickinson, monologist, good; "The Right Mr. Maltese, in his English absurdity, "The Wrong Mrs. Appleton," hit; Frank Gray, ill, songs, good; Fred St. Onge and Co., "The Whimsical Wheelmen," very good. GEORGE FIFER.

### NEW CASTLE, PA.

HARRIS' FAMILY (James Dempsey, mgr.; agent, Associated of Pittsburgh. Monday rehearsal 10).—Three Troubadors, good, endorsed; Leon and Leon, hit; The Donnellys, laughing hit; Harry Hess, very funny; Emerson and Van Horn, imitations, well received.

### NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct, Monday rehearsal 1).—"Carnival" visitors boosted business. Show of inferior quality. Vene Daly, dancer, wins out; Julia Kingsley and Co., "Supper for Two," quite ordinary; Tenna Trio, dainty offering; Hallen and Hayea and Leo Donnelly, monolog, well received; Clivette, thought transmission, rapt attention. "Phantom" closed. GREENWALL (H. Greenwall, mgr.).—"Tis hardly possible and highly improbable that Winthrop Ames, director, and John Corbin, literary "barker," of New York's high-browed theatrical dispensary, would find a great deal to admire in the performance given by F. S. Clark's "Runaway Girls," but the Greenwallites, who aren't especially perspicacious, evincing little interest, as regards dramatic introspection, laughed long, loud and lustily at the antics and slam-bang methods of the loose-garmented comedians employed by Herr Clark. Millie De Leon, in her illustrations of "anatomical displacement," is packing 'em to the rafters. O. M. SAMUEL.

### NEW ROCHELLE, N. Y.

LEEWS (I. Seldon, mgr.).—22-23: Willie Smith,

good singer; Ruby McKnight, comedienne, went fairly well; Feehey and Reilly, good dancers and singers; Glenna, Gamella and Boys, "pick" act, well received. 24-25: Patay Curtain, Gertrude Holt, Vincent Sisters. 26-27: Ed Stevens, Leona May, soubrette; Cunningham and Devery.

T. F. CANFIELD.

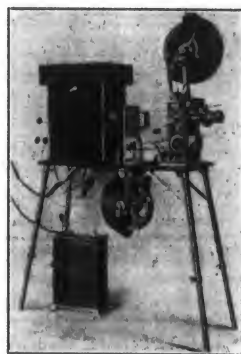
### PASSAIC, N. J.

NEW MONTAUK (C. F. Stillman, mgr.).—

Opened 22 to capacity business. House very pretty, seating 720, having no balcony (to be added later). It is owned by the Metropolitan Amusement Co. Booking by United Booking Office. Change weekly. Cycling Brunettes, good; Robinson Trio, colored, pleased; Rae and Brosche, cleverly played; Fitzgibbon-McCoy Trio, fast action; Quigg and Nickerson, pleased; Trocadero Quartet, fine; Lester Creighton Troupe, class; Leuvers and Mitchell, singing, very good; VAN.

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### "Love Me, Love My Dog"

A young man presents his best girl with a dog. Now he wishes he had not done so, as the dog seems to be first in the affections of the young lady. The dog even goes to the wedding. Finally the young husband poisons the dog, under much difficulty.

LENGTH, 650 FEET

### "A GAME OF CHESS"

A young lady invites her friend for a game of chess. This is her move. He accepts the invitation and comes to a game of chess. This is his move. Now they both move to an engagement.

LENGTH, 290 FEET

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### "The New Governess"

A young lady accepts a position as governess. She has charge of a little boy who is the innocent cause of her arrest under the suspicion of being a thief. The problem is solved very cleverly and her innocence proven.

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"THE DOUBLE SOMERSAULT OF DEATH."

Our feature sensational trick among our many.

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"CHATTERING CHUMS."

SULLIVAN & CONSIDINE CIRCUIT. Gee, Blutch made me laugh. BROWN & PLUNKETT, Agents.

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WATCH FOR BARRY AND FAY.  
HAMMERSTEIN'S MARCH 16.

**VON HOFF** "The Man with  
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Introducing Mimicry and Impersonations.

This week (Feb. 16), AMERICAN, New York.

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FREDERICK

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**Force and Williams**

PRESENT

**"THE GIRL AHEAD"**

By J. BUTLER HAVILAND.

FEATURING MISS WILLIAMS in her remarkable offering

**"THE HUMAN OCARINA"**

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**MUSICAL FREDERICKS**

In future will be known as

**ZIMMER**

Booked until June 15—Inter-State Circuit.

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**ZIMMER**

The somewhat different juggler—ON THE MORRIS CIRCUIT.

Feb. 22, Lincoln Square, New York.

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Introducing Too, "Acrobatic" and Contortion Dancing. A Novelty Act, commanding the praise of the critics and the admiration of the public! As a clever make-up and a graceful dancer, when a man in skirts can make good with a burlesque audience for four seasons, that's going some.

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A COMPLETE SOMER-  
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**Bush and Peyser**

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**TOM McMAHON**

"HANKAHEE"

Supporting Bailey and Austin in "THE TOP O' THE WORLD" THIS SEASON AND NEXT.

MR. WILLIAM KEEFE.

Majestic Theatre Building, Chicago, Ill.

My Dear Sir: If you can use a strictly first class single act, I can recommend

**JOE HARDMAN**

He opened on this Circuit for one week and his act made such a big hit that I immediately booked him for the balance of the towns, and voluntarily raised his salary. He has duplicated this success at each of the houses he has played. He is this week at Lancaster and is the comedy hit of the bill.

If you can use this act and book it and find that it is not as I have represented to you let me know and I will forward the amount of his salary. Yours truly,

EDWARD MOZART, Lancaster, Pa.

**AL H. DELTON**

That Funny Mimic and Yodler.

Now Playing for Western Vaudeville Association.

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Managers and Agents look me over for next Season

4 Seasons featured as Premier Dancer  
with "The Golden Crook" Burlesque  
Company.

March 1, Casino, Phila.

Permanent Address, care VARIETY.



# H. DAVIS

## Vaudeville Agent and Producer

NOTE: Will be pleased to have Vaudeville Artists CALL or WRITE before SIGNING DEFINITELY for next Season

Address 1133 ST. JAMES BLDG., NEW YORK (Until May 1st)

### PATERSON, N. J.

EMPIRE (H. J. Bruggemann, mgr.; agent, U. B. O.).—Cressy and Dwyne, pleasing; Pearl and Yosco, hit; Kalmer and Brown, lively and hard workers; Lisle Leigh and Co., in "Weaving the Net," good drama; William Cahill, pleased; Mr. and Mrs. Stewart Darrow, good impression; Kelly and Ashby, good.—POLLY (Jos. E. Pine, res. mgr.).—22-24: "The Bollickers," return; 25-27, "Brigadiers."

### PITTSBURGH, PA.

FAMILY (D. A. Harris, mgr.; Monday rehearsal 10; agents, Associated Pittsburgh).—Worth and Delmar, good singers, elegantly groomed; Bessie Shaffer, a hit; Thompson and Farrell, good laughing act; DeVan Brown, an act of merit; Logan Williams, parodies, met with approval; "King," the statue dog, pleasing; Cooper and Wilson, good dancers; Musical Dunn, ordinary.

### READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Carney and Wagner, fair; Melrose and Kennedy, good acrobatic act; Harry Breen, pleased; Harlan Knight and Co., "The Chalk Line," fine character drawing, delightful rural comedy; Johnston and Hart, encored. Three Leightons, fairly well received; Isabel Butler and Edward Bassett, neat and novel ice-skating act.—GRAND (REIS & APPELL, mgrs.; agent, W. S. Cleveland).—M. p. and Kilpatrick, Smith and Emerson, The Hillmans, Fox and Reynolds, Johnny Jones. Second half week: Ellery, Bainford and Co., Jane Carling, Schaefer Musical Trio, Johnny Jones.—NEW BIJOU (direction S. Lubin; agent, Bart McHugh).—M. p. and Coxie Trio, Sidney and Dorothy Stone, Ben Hilvert, Chas. E. Mack. G. R. H.

### SAGINAW, MICH.

JEFFERS (Busco & Schwars, mgrs.; agents, W. V. A.).—"Doomsday," unique; Hawley and Olcott, neat comedy sketch; Tom and Edith Almond, dancing and music; Henderson and Ross, s. and d., good, fun makers; Avey Gottlob and Co., "Government Bonds," well played.—NOTES.—This is the second week of vaudeville at this house since opened by the Bijou management, business is fine.—The vaudeville players, Lambert and Clifford, appeared here, 25th inst., at the Academy of Music in "A Girl at the Helm." MARGARET GOODMAN.

### SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs.; agent, Williams, Kuehle & Co.).—Week 14: Newton, Ashton and Newton, good; John Gough, singer, fair; Musical Eannontas, fair; Briscoe, singer, good; Joe Smith, ill. songs, good.—ROYAL (Harry J. Moore, mgr.; agent, S. E. Hodgkins).—De Vere and De Vere, fair; Dollie Garrison, soubret, fair; Duffy, aerial, very good; Whitman and Davis, good; G. W. Hamilton, ill. songs, very good.—HAPPY HOUR (C. G. Munnell, mgr.; agent, direct).—Lorraine and Howell's Dog, good; Sinclair, good; Mme. Pulg, dancer, fair.

### SCHEMENOTADY, N. Y.

MOHAWK (Ira A. Miller, mgr.; agent, U. B. O.).—Wynn and Lewis, the Rab, Rab Boys, hit; Ida O'Day, banjoist, pleased; "The Vital Question," clever sketch; Daly and O'Brien, good dancing; Ross and Moore, comedy singing; The Leanders, comedy cycle offering; Four Nightgowns, physical culture exhibition, out of ordinary.—EMPIRE (Wm. H. Buck, mgr.).—22-24: "The Brigadiers," 25-27: "The Bollickers."

### SEATTLE, WASH.

ORPHEUM (Carl Ritter, mgr.; agent, W. V. A., New York).—Kitabansal Troupe, Japanese jugglers, acrobats and equilibrists, great; Nonette, violin soloist, decided hit of bill; Moderns Pochontas, "headliner"; Six Little Girls and a Teddy Bear, fair; G. Herbert Mitchell, soloist and monologist, pleasing; "The Fend," by Laura Hudson and Co., fine; Mankin, the frog man, very clever.—STAR (F. H. Donnellan, mgr.; agent, S. C. direct).—Don Leno's Happy Youngsters, immense; Joe K., Hebrew comedian, good; line went big; Marcena, Navarro and Marcena, equilibrists, one of best and greatest seen here; Flora Brownling and Kellar, "The Hunter and the Maid, fine; Lightning Hopper, cartoonist, very clever; Ed Roesch, ill. song, very good.—PANTAGES' Alex. Pantages, mgr.; agent, Western States direct).—John Sullivan and Jake Kilrain, headline, great; Gilbert and Katen, Hebrew entertainers, immense; The Stoddards, musical, very clever; Dave Williams and Co., in "According to the Code," very clever sketch; Fortune Bros., comedians, fine; Jack Atkins, monolog, very good; Arthur Elwell, ill.

song, very good.—NOTE.—T. M. A. Local No. 62 gave a large dance and social Feb. 18. Donations were accepted to aid the poor for which work the Local No. 62 has been long noted.

### SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; David Beehler, mgr.; agent direct).—Russell Brothers, headline, kept audience laughing; Leo Filler, violinist, repeated curtain calls; The Kinsons, musical, great; Melnotte Sisters and Clay Smith won favor; Rosaire and Doreta, acrobatic, good; Mr. and Mrs. Allison, pleasing.—NOTES.—The six acts on the bill present different nationalities. Manager Beehler had an Irish night (Monday) for the Russell Brothers; an English night for the Kinsons; a Scandinavian night for the Allison; a French night for Rosaire and Doreta; an American night for Melnotte Sisters and Clay Smith; and a Hebrew night for Leo Filler.—The Theatrical Mechanical Association, Sioux City Lodge No. 71, gave their first annual ball, Monday evening, February 22, in the Chamber of Commerce Hall. C. S. C.

### SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—The Eight Palace Girls, headline of a very good bill; MacDonald and Huntington, singing, fair; Jeanette Adler, singing, pleased; Ward, Klare and Co., in "The Twin Flats," excellent; Ray L. Royce, character sketches, very good; The Blessings, equilibrists, a pleasing act which took well.—PANTAGES' (B. Clarke Walker, mgr.; agent, Western States).—Adelaide Hermann, magician, heads this week's bill; Warner and Lakewood, "The Scarecrow and the Maid," very well done; Johnston and Johnston, ventriloquists, good; Ott's Four Players in "The Gibson Girl," Joe Goodwin and Wm. D. Gilson completed the bill.—WASHINGTON (Geo. Blakesley, mgr.; agent, S. C. direct).—George Family, acrobats, very clever act; Mueller and Mueller, singing, fair; Stanley and Cogswell in "The German Professor," Hetty Urma and Elmer Tanley completed the bill. R. E. M.

### ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Hathaway and Siegel, ordinary; Arcadia, violinist, good; Bob and Tip Co., please; Gaston and Green, one of the best; Mr. and Mrs. Geo. Beane, comedy sketch, fair; Racine Grand Opera Quartet, fair to good; Sander's Cirque, highly entertaining.—MAJESTIC (D. J. Bondy, mgr.; agent, S. C.).—Roberts' Bats, drawing; Will H. Fields, monologist, good; The Langdons, comedy playlet, good; Mills, Llane, four "pickaninnies," make good act; Leo White, soloist, pleasing; Vessel Osman, banjoist, good.—STAR (Thos. E. McCready, res. mgr.).—"Thoroughbreds." BEN.

### TROY, N. Y.

PROCTOR'S (Guy H. Graves, mgr.; agent, U. B. O. Monday rehearsal 10).—Walter Law and Co., Countess Rossi and Co., Paulinetti and Piquo, John J. McCloskey, Arthur Huston, Perry Sisters, Cook and Stevens. J. J. M.

### UTICA, N. Y.

SHUBERT'S (Fred Berger, Jr., mgr.; agent, U. B. O.).—Hill, Cherry and Hill, bicyclists, very good; Emma Loece, singing comedienne, good; Armstrong and Clark, "Finding a Partner," big hit; Thos. J. Ryan-Richfield Co., "Mag Hagerty's Father," excellent; Gna Williams, fine; Joe Maxwell and Co., "A Night in a Police Station," excellent; Les Silvas, Portuguese firemen, one of the best ladder acts seen here. D. J. COUGHLIN.

### WASHINGTON, D. C.

LYCEUM (Eugene Kernan, mgr.).—"Uncle Sam's Belles" pleased large crowds.—GAYETY (Wm. S. Clark, mgr.).—"The Blue Ribbon Girls" opened before one of the largest audiences that ever attended this local playhouse since it opened; the company presents a two-act musical extravaganza filled with songs and variety acts, given most interlatingly. E. S.

### WHEELING, W. VA.

VICTORIA (Geo. Shaffer, mgr.).—Arthur L. Guy's novelty minstrels crowded the house for the first half of week, minstrels first part, olio of good numbers by Arthur L. Guy and Eddie Francis, s. and d.; Othank and Blanchette, acrobatic and strong act; Kennedy and Peltier, Eagle Quartet (Guy, Elliot, Huss and Dube), well received; Rex Clara's Animals, Circus, good. Bill for latter half of week included: The Three McKees Yalto Duo, Al Wilson, La Dare and Warner Arlo, Rex Clara's Animal Circus.—GRAND (Chas. Felix, mgr.).—The Great Lester, ventriloquist, hit; The Morton-Jewel Troupe present "An Event in Clubdom," very clever; Mr.

### A-HAI A-HAI

"KETCHED RIGHT UP TO YOU!!!"

## 5 Brown Bros. 5

MARCH 1, EMPIRE, HOBOKEN, N. J.

MARCH 8, EMPIRE, PATERSON, N. J.

FIRST EASTERN APPEARANCE.

A Comedy Musical Offering With the Goods.

LET US PROVE IT.

Drop over and hear the Ragtime Saxophone Quintette.

JO PAGE SMITH, Representative.

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## SIG WACHTER

Knickerbocker Theatre Bldg., N. Y.

Has 15 Weeks of

GOOD TIME for GOOD ACTS

Nothing Too Small or Too Large for Me to Handle.

## CUNNINGHAM

AND

## MARION

IN AN ACROBATIC TALKFEST.

BOOKED SOLID UNTIL MARCH, 1910, ON KEITH-PROCTOR AND ORPHEUM CIRCUITS.

Direction Mr. ALBERT SUTHERLAND.

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